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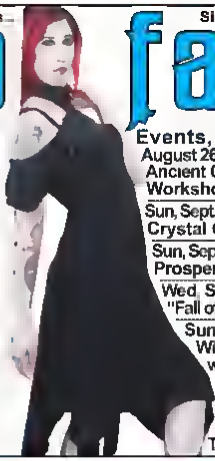

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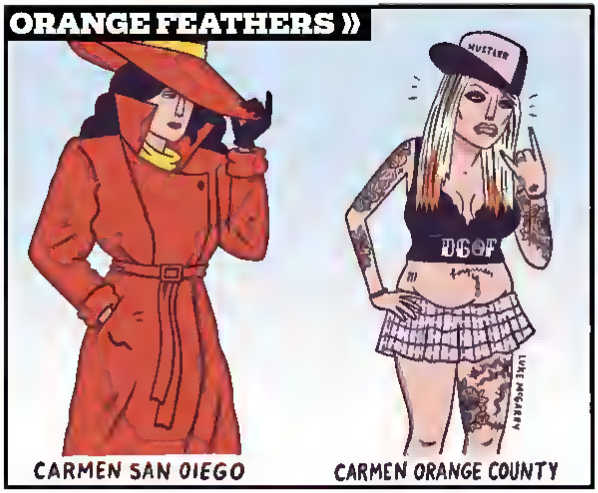
ORANGE FEATHERS »



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RED MEAT

moldering morsels for thought

from the secret files of Max Cannon

Hey there, sport. So... how'd you like this year's adventure theme?
I wouldn't know, Dad
No hug over camo after you dropped me off in this supermarket parking lot. I've been having to burn shrubs so I could sit
Wow
And sorry if I stink, but I haven't had a shower
Seeing as I've been sleeping in a cardboard box behind a dumpster for a week
You know, your mother thought you weren't ready for "working class survival training." But it sounds like it made a man of you

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Big Sister Is Listening

More evidence surfaces in OC Sheriff's Department jailhouse-corruption scandal

Hints of Sheriff Sandra Hutchens' latest ugly scandal—the law-enforcement recording and studying of phone calls between defense attorneys and their pretrial, in-custody clients—surfaced without fanfare inside Fullerton courtroom N-11 in June 2016. That's when Superior Court Judge Michael A. Leversen presided over the trial of Hugo Jovanny Jimenez. Prosecutors accused the 23-year-old Stanton resident of numerous felony charges, including attempted murders, stemming from a late-night, parking-lot brawl and shooting outside Lucky John's, a bar and pool hall located next to a psychic's shop on Beach Boulevard, just 10 minutes from Disneyland.

» R. SCOTT MOXLEY

Witnesses at the scene could not identify Jimenez as the shooter. But that fact didn't dissuade Orange County Sheriff's Department (OCSD) deputies. Over the years, they'd stopped and questioned the reputed Crow Village gang member at least 26 times. Cops even placed him on a "TARGET" list of priority underworld suspects to routinely track, meticulously building records of his associations that a future prosecutor could exploit. After the Lucky John's shooting, officers watched the bar's grainy, low-pixel surveillance footage, which shows blurry faces in poor lighting conditions, and asserted they'd arrested the right man who seriously wounded three unarmed people.

But this is Orange County, where bad cops' treachery often taints the work of good ones. Here, Sheriff Mike Carona involuntarily passed the Master of Disasters cap to Hutchens before he landed in federal prison. Once hyped as the squeaky-clean savior for OCSD, Hutchens has spent the past decade drifting from one scandal to the next. Her particular blend of ineptitude, deceit and more than a pinch of bureaucratic arrogance allows her to smile contemptuously when she assures the public all is well. On her watch, however, deputies operated an illegal jailhouse-informant program, hid exculpatory evidence and lied under oath during a cover-up.

Given that this sheriff pretends she's scandal-free, it's not surprising the stench of her messes traveled from OCSD's Santa Ana headquarters to Jimenez's Fullerton trial. Those familiar with the snitch controversy know of Seth Tunstall, a veteran Special Handling Unit deputy who managed informants directed to unconstitutionally obtain self-incriminating statements from government targets. To cover up his deeds, Tunstall repeatedly committed perjury, according to a superior court judge. District Attorney Tony Rackauckas refused to file charges, even though the official record is unambiguous about the deputy's willingness to fib.

On June 6, 2016, Tunstall, still collecting a taxpayer-funded $234,000 annual pay package despite his troubles, entered *Jimenez* as a bailiff during a pretrial session. It was his lone appearance, one that was noteworthy given what transpired. Deputy District Attorney Patrick Moss rested his case two court days later. But the following day, Moss begged Leversen to reopen because the Special Handling Unit allegedly found powerful new pro-prosecution evidence: recorded jailhouse phone calls of the defendant plotting to craft an alibi. Adam Vining, Jimenez's public defender, argued there's a benign explanation. He argued his innocent client was trying to create an alibi to avoid wrongful conviction.

While Jimenez's move was certainly foolish, the development looks suspicious. When court resumed at 1:36 p.m. on June 15, 2016, Leversen granted Moss' request to reopen and allowed Special Handling Unit deputy Brendan Pefley to tell his story. Though he barely knew of the defendant and rarely spoke to him, Pefley claimed that at about noon that day, he used Global Tel*Link Corporation's phone system, purchased by OCSD, and accidentally discovered Jimenez's voice on a recorded outgoing phone call assigned to another inmate. By mere coincidence, he came to work for his 6 a.m. shift and decided—without prompting—to look for Jimenez's calls for the first time, the deputy testified under examination by the public defender.

Vining: So, it was random?
Deputy: Yes, sir.
Vining: There was no other reason other than chance you were monitoring his phone calls today?
Deputy: Yes, sir.

That testimony summons recollections of the snitch scandal, in which Tunstall—as well as others in the Special Handling Unit—asserted that jail informants were housed next to government targets merely by coincidence. Never mind that once-buried evidence proves OCSD officials staged elaborate cons to trick the general inmate population in to believing the informants weren't snitches. Not everyone was suckered. If California Court of Appeal decisions could laugh out loud, a historic 2016 ruling blasting OCSD subterfuge would have provided an audience soundtrack for a comedy show.

RICHIE BECKMAN

But there's another important parallel. Tunstall claimed under oath there were no OCSD records that could explain the movement of snitches, even though we'd later learn there were at least three document systems performing that function on a daily basis. TREDs, "important information sharing only" entries that were cryptically named to thwart court orders for discovery, and the equally secret Special Handling Log.

During his court performance in *Jimenez*, Pefley was also less than forthcoming. In answering Vining's questions, he portrayed OCSD's monitoring of inmate calls as a herculean daily task that relied on mere luck to stumble upon a nugget of important information while screening conversations. He was careful to not mention the reality: Using Global Tel*Link Corporation's system—specifically programs such as Data IQ and Nexidia™—deputies can easily plow through thousands of hours of calls.

"[OCSD] staff shall be able to index large amounts of recorded audio from phone calls, computer voicemail or radio communications—that shall be instantly searchable," Orange County's 2015 contract with the company states. "Nexidia™ shall search any spoken word, enabling the identification of relevant threats and trends. Phonetic search technology shall enable searches on proper names, inexact spellings, industry terms, jargons, slang and colloquialisms—all without extensive training, large dictionaries or vocabulary updates. Nexidia™ shall deliver highly accurate results regardless of the speakers' gender, age, dialect and [accented] speaking style."

Vining believes Tunstall accessed privileged conversations in the courtroom as a bailiff and shared them with Pefley, who began mining phone calls, he wants an evidentiary hearing and has been pushing for a new trial after the jury used the deputy's work to convict. At a recent hearing, Leversen, who'd previously appeared resistant, acknowledged the news that Hutchens' OCSD had illegally recorded at least 1,079 phone calls between inmates and their lawyers from January 2015 to July 2018. The judge said on Aug. 17 the development "causes me some concern" in the *Jimenez* matter. He set a Sept. 7 session for further discussions.

Meanwhile, in a separate court on Aug. 20, Judge Gregg L. Prickett heard a Rackauckas representative and Hutchens' lawyer act offended that anyone might question their ethics in this latest scandal. Prickett said he wanted law-enforcement officials, who've already accessed at least 58 of the calls, to cease listening to the privileged communications. "I don't want anything destroyed," he said. The judge also began the process of naming one or more Special Masters, who'll determine the extent of the abuse as well as the identities of the defendants and their attorneys.

The sheriff's jail calls scandal emerged first in *People v. Josh Waring*, in which cops listened to dozens of privileged calls and clandestinely used that information in hopes of undermining the defense at the upcoming trial. Global Tel*Link executives are expected to fly in from Virginia on Aug. 23 to testify at a pretrial hearing. Ideally, the program is supposed to block deputies' access to privileged calls. But it's an honor system operating in a cesspool, with deputies being the ones who log which phone numbers they can't monitor.

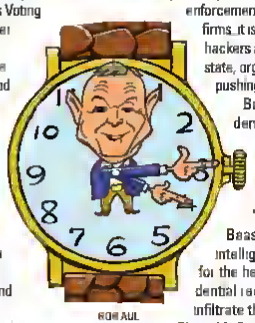
RSCOTTMOXLEY@OCWEEKLY.COM

Hack Attack

» MATT COKER

For months, polls showed Dr. Hans Keirstead was the candidate to beat in June's 48th Congressional District primary race, and he was indeed the top Democrat during much of the final vote count. Alas, the stem-cell scientist wound up 125 votes short of fellow Democrat Harley Rouda, who faces incumbent Representative Dana Rohrabacher (R-Putin's Voting Booth Fluffer) in the November general election.

Now come reports that the Keirstead campaign withstood a successful cyberattack that was followed by thousands of unsuccessful hacks—as well as an FBI investigation. The FBI is not confirming the probe, but reporter Andy Kroll writes in an Aug. 15 *Rolling Stone* story that the investigation was confirmed after the review of dozens of emails and forensic records.



ROB AUL

The Keirstead hacks began in August 2017, when the candidate entered his work email password into a fake message that appeared to be a legitimate Microsoft Office communication. He quickly realized the message was phony and had his company take measures to secure its email system.

Thousands of attempts by bots or hackers to get inside the Keirstead for Congress website, the hosting company's server and the campaign's Twitter account began in December, although none was effective.

Kyle Quinn-Quesada, who was the candidate's campaign manager, contacted the Democratic Congressional Campaign Committee, which in turn informed the FBI. Quinn-Quesada says the FBI contacted him in January and the campaign website's host ing company shortly thereafter. "It is clear from speaking with campaign professionals around the country that the sustained attacks the Keirstead for Congress campaign faced were not unique but have become the new normal for political campaigns in 2018," Quinn-Quesada told Kroll.

Experts say that without the aid of law enforcement or high-priced security firms, it is impossible to tell whether hackers are affiliated with a nation-state, organized crime or hacktivists pushing a cause.

But keep in mind that: President Donald Trump's Director of National Intelligence Dan Coats warned last month that cyberattacks aimed at the U.S. are "blinking red"; the Daily Beast reported the Russian intelligence agency responsible for the hacks during the 2016 presidential race recently attempted to infiltrate the office of U.S. Senator Claire McCaskill (D-Missouri); and a senior Microsoft executive revealed the company identified and helped to block hacking attempts aimed at three 2018 midterm congressional candidates. (Citing "customer privacy," Microsoft refused to disclose whether Keirstead was one of them.)

The top vote getter in the 48th district primary was Rohrabacher, who has been labeled "Putin's favorite congressman" for his steadfast support of the brutal Russian regime and direct warnings from the FBI that Russian intelligence was grooming him to be an asset. The Surfin' Congressman claims to hold proof that Russia is not behind the 2016 cyberattacks.

Got Dana Watch fodder? Email mcoker@ocweekly.com.

HeyYou!

» ANONYMOUS

Eating Crow

ROB AUL

You were the hawk that took shelter a few feet from my window a week ago. It appeared you were hiding from a bunch of angry crows. My back yard is usually full of crows this time of year because they feed on the rotting figs in my tree. But the other day, I spotted you in the grass of my back yard as you were devouring a crow. As soon as I spotted you, you flew away with your meal, leaving behind only a beak and a pair of eyeballs. I guess you won the feud, as I haven't seen any crows since.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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HOKEY FOREVER

Steve Soto: OC's punk hero from Adolescent to the afterlife

By Nate Jackson | Photos by John Gilhooley

There's a phrase that followed Steve Soto until the day he died. "The Nicest Guy in Punk Rock." On the surface, it sounds appropriate, even pleasant. After all, everyone likes a nice guy. However, for a figure who cast such a monumental shadow over Orange County punk, *nice* is too small of a word. *Nice* doesn't produce dozens of albums and tour the world with multiple bands. *Nice* is not cavalier. *Nice* doesn't refuse to let obstacles stand in its way. *Nice* has no business being in the Black Hole. *Nice* couldn't match wits with Gabby Gaborno. *Nice* doesn't fill the church at a funeral. Yes, Steve Soto, was a nice guy—among many things—but an easy phrase, however affectionate, couldn't capture an ounce of his legend.

Nicknames, however, are the stuff of truth—simple, effective, intimate and everlasting. Since he was a teenager, Soto had one that stuck. "Hokey."

Back in the fall of 1980, Soto sat between Frank Agnew of the Adolescents and Scott Miller, the drummer for Agent Orange, in the Stanton apartment of Frank's brother and fellow Adolescent guitarist Rikk Agnew. Rikk had just presented a new song he'd written, a little punk opus he called "Kids of the Black Hole"—an ode to the infamous drug-addled crash pad once inhabited by Mike Ness from Social Distortion.

"I remember Soto saying, 'This is it; this is the song that's gonna put us above every other band,'" Frank remembers. At the time, no one had heard a smartly crafted punk tune with layered guitar melodies and seedy, poetic lyrics of suburban angst and a catchy chorus—or a song that lasted a whole five and a half minutes. It felt like the punk equivalent of the Who's "Quadrophenia."

Elated with his creation, Rikk went into his bedroom with his girlfriend at the time to celebrate, leaving Soto and his chums passing around a jug of Carlo Rossi wine in the living room.

As they drank, Miller bragged about all the big opportunities Agent Orange had coming up, visibly annoying Soto, whom they'd kicked out of the band months before, a move that spurred him to start the Adolescents. As his veins coursed with cheap cabernet courage, the hefty teenage punker decided he'd had enough. "You know what, Miller?" Soto said. "I gotta tell you something: Fuck Agent Orange! Let's compare Adolescents to Agent Orange. No. 1, you're a shitty drummer, Casey [Royer] is way better than you. No. 2, I'm a 10 times better bassist than [James] Levesque—you kicked me out for that fucker?! And let's go to guitar: the Agnew brothers against Mike Palm? Ha! And singers? Palm's boring, Tony [Reflex] is exciting. And we got better songs!"

"He was going on and on about how shitty their band was and how great they were," Frank says, smiling at the memory with boyhood glee.

During the drunken browbeating, Miller stayed quiet, but his face was red-hot. "So the bottom line," Soto said, "is that you're shit, we're great, and I gotta go take a piss!" He got up to walk to the bathroom and immediately collapsed, hammered from the wine like a nail in a floorboard.

Miller got up from the couch and put his face right in front of Soto and delivered a dramatic, solitary come back: "Steve . . . you play HOKEY bass!"

Soto paused, momentarily stunned, then started laughing heartily. "I play hokey bass!" he parroted, shaking his fists.

"He's been Hokey ever since," Frank says.

Decades later, no matter where he traveled or how far he took his music, when people called him Hokey, Soto knew he was home.

On June 27, Soto died at the age of 54. A few days after the Adolescents' last East Coast tour, he went quietly in his sleep in the house he grew up in on a cul-de-sac in an upper-middle-class neighborhood in Placentia. The night before, he'd recorded songs with longtime friend and Joyride band mate Greg Antista and producer Jim Monroe, who recorded many of Soto's finest albums for Doctor Dream Records.

His death appeared to be the result of his decades-long struggle with poor health, a battle with his weight and congestive heart failure. Soto's passing sent shockwaves through the music world, inspiring stars such as Billie Joe Armstrong (Green Day), Noodles (The Offspring) and Travis Barker (blink-182) to pour out their sorrow on social media. It made headlines in *Rolling Stone*, *Billboard*, the *New York Post* and publications around the world—even FOX News covered it. But for those who really knew him, they lost not only an icon, but also a friend.

As a player and songwriter, he was unmatched. As a member of the Adolescents, Joyride, Manic Hispanic, 22 Jacks, Black Diamond Riders, the Twisted Hearts, Flock of Goo Goo and Punk Rock Karaoke, he was unstop-

» CONTINUED ON PAGE 10

HOKEY FOREVER

» FROM PAGE 9

pable. His talent far surpassed his physical stature. As an ambassador for OC punk, Soto's impact was larger than life. "He only lived 54 years, which in the big picture isn't a ton," Agnew says. "But those 54 years were packed to the hilt, and he lived them exactly the way he wanted to. Someone could live to 90 years old and only live a third of what he lived."

Just after sundown in Agnew's Brea bungalow apartment, he and Greg Antista are busy rehearsing some Soto classics to perform in honor of their friend during a memorial at Alex's Bar in Long Beach. The two are in a special fraternity of early Fullerton punkers who knew Hokey best. They still get together to jam and play songs they wrote as youngsters in the band Joyride.

As they go over Soto's tune "Forever," Antista is both jealous and dumbfounded. "This one song has enough lyrics for three of my songs, and he probably knocked this out in 15 minutes," he says, holding up the hand-scrawled lyrics sheet. "And it's not like it was a second draft; he was like, 'That's it; I'm done—on to the next one.'"

Soto's drive to make something of himself came from his darkest times. Early Adolescents songs are filled with angst, disillusionment and the pain of never "getting the girl."

"If you're dating a cheerleader … you're not writing those songs," Antista says. "None of us was, and that's how we're all connected. It was an outsider's thing."

Soto's parents—father Jim and mother Nancy—moved to Placentia from Riverside with their three children when Steve was entering middle school. As a middle child with two sisters, Soto kept busy with baseball, basketball and running the streets until he started playing in bands. His dad, who incidentally shares the same Aug. 23 birthday as his son, brought home Soto's first bass around 1977. Jim had plucked it out of the lost and found at his city job after it had sat for a year collecting dust. For avid young Beatles fan Steve, the McCartney-style Hofner violin bass was akin to destiny in his hands.

His obsession with the Fab Four started after a cousin dropped off a crate full of records at the Soto home. Steve used to listen to them while his mother cleaned the house. As were many kids, Soto was inspired to start a rock band called Lyte with his friends Mike Palm and Biddy; it morphed into Agent Orange once they discovered the four-chord fury of the Damned, the Ramones and the Clash.

Fullerton punkers were different from those in Huntington or Newport Beach. They weren't surfers, they weren't into cars or skateboards. They just played music.

At the height of punk, Soto and Frank Agnew remained unapologetic about their love for the classic music they grew up on and didn't abandon it when their peers decided it wasn't cool anymore. "We never sat there and acted like, 'We're punks, and we hate every other kind of music,'" says Agnew, who bonded with Soto over his love for the Beatles when he joined the Adolescents. "It just wasn't like that."

By '79, several major punk bands had spawned in OC: the Mechanics, Social Distortion, Agent Orange, the Naughty Women and the Omlits, to name a few. They all hung out together at parties on weekends.

When they weren't playing at the Cuckoo's Nest or the Starwood, Soto and Frank Agnew could be found at these backyard shindigs fearlessly strumming old songs on acoustic guitar. "All these fuckin' punkers with Mohawks and leather jackets who slashed themselves on the weekends and rolled in broken glass would all stop and listen to the Beatles," Antista says. "Because it was just good music."

Antista met Soto when he was 15, in drafting class during his first year at Troy High School. He remembers approaching the Adolescents bassist, who sported a leather jacket and spraypainted Orange Vans, wanting to hang out with him. "'Hey, Steve Soto!'" Antista remembers greeting him. "[Steve] turns to me and goes, 'You know what? I think you new punkers are lame.'" Antista laughs.

Despite a frosty introduction, the two eventually became friends in detention, and soon, Antista was part of the crew.

Soto already had a music career before graduating from Troy, thanks to the Adolescents' self-titled debut, also known as *The Blue Album*. The original lineup with him, Frank Agnew and John O'Donovan on guitars, Peter Pan on drums; and Tony Reflex on vocals had shifted a bit when Frank's brother Rikk replaced O'Donovan and brought with him some songs from his first band, the Detours.

The group was one big ball of characters, with Soto as the orchestrator. He didn't sing on *The Blue Album*—that was mostly handled by Reflex, whose erratic behavior and lack of social graces as a kid made him an ideal punk front man whom Soto could mold. "Steve was the one person in my life who I never had an argument with," Reflex says. "Here's a person who knew me well enough, when to pull back and let me vent. He knew when to anticipate my behavior [in a way] that other people couldn't anticipate and help me get myself in a place where I could write music in the first place. … I started as his student, and I became his peer."

Soto was a source of encouragement, bringing the best out of his cohorts, an element of his upbringing and his religious faith. His Mexican father and Swedish mother were both Quakers. They were devout yet open minded about their son's activities—even punk rock. "We didn't know a whole lot about it, but he told me he liked it because it was fast," Nancy says from the couch she shares with Jim. "I'm sure there were other things as well."

Faded photos hang in frames on their walls, reminding them of Steve's childhood and his beginnings with the Adolescents, a very dashing image of Soto wearing shades while hugging a koala was taken during one of his tours Down Under. Soto never complained like most punk kids. By and large, he came from a happy home.

"As far as punk in the beginning, we didn't really understand it, and based on what you'd read about it, you didn't really wanna know," Jim says. "But we never discouraged him. There were a couple of times when he invited us to shows that he'd make sure we were well-protected—he knew when people started getting thrown around we could be in harm's way."

> "SOMEONE COULD LIVE TO 90 YEARS OLD AND ONLY LIVE A THIRD OF WHAT HE LIVED."
> —FRANK AGNEW

Being a leader was a quality Soto developed out of necessity through music. In the band, he did his best to hold things together, though it wasn't always easy. Hardcore drug use and volatile egos were already poisoning the Adolescents in '81, when they broke up for the first time. Soto and Frank Agnew left the band, and the rest fell apart a couple of weeks before a big U.S. tour. *The Blue Album* version of Adolescents never made it out of California.

Soto vowed never to let this happen again. "He knew how he wanted to do it the next time around," Antista says.

After the Adolescents, Agnew and Soto joined an LA band called Legal Weapon and moved into a one-bedroom bungalow in the hills across from Universal Studios. They recorded an album and lived the rock & roll lifestyle. They were perpetually broke—so much so they were willing to eat anything.

One night, while singer Kat Arthur and her guitarist boyfriend Brian Hansen were out, the two OC punks attempted to raid the couple's fridge. All they found was a rotten potato and some Chuck Wagon dog food. "I looked at Steve, and he said, 'I'm not gonna do it, dude,' and I said, 'I'm hungry,' so I just start eating the Chuck Wagon.' And Steve goes, 'Maybe I can cut all the rotten parts off the potato,'" Agnew recounts. "We quit Legal Weapon because we were literally starving."

The Adolescents reformed a couple of more times throughout the '80s to varying degrees of success. Under Soto's leadership, the band yielded two more albums: 1987's *Brats In Battalions* and *Balboa Fun*Zone* in

1988. The shifting lineup included guitarist Alfie Agnew and Sandy Hansen.

Though Soto will always be remembered as the bassist and singer with the Adolescents, he stretched beyond punk with bands such as power-pop outfit Joyride, Young Lions and later 22 Jacks, Black Diamond Riders and the Twisted Hearts, which were Soto's more serious attempts at songwriting. He also played with Agnew and Antista for backyard parties in a bunch of joke bands with names such as Teenage Love (featuring sappy love ballads with lyrics about masturbation and having sex with 90-year-old women).

Antista, who was on the path to entering law school in his late 20s, says Soto convinced him to take the road less travelled. "He's all, 'You don't wanna be a lawyer. Start a band with me. It's gonna be great.' So I declined my scholarship and started a band," Antista says. Joyride were quickly signed by Doctor Dream Records and produced two albums. The band was blowing up fast, but they faced internal problems with drug use and Soto's health, which was waning as his weight escalated. One night, Soto passed out in the van, Antista knew things were serious.

"We were on the road with Social Distortion, and we were supposed to be doing 40 minutes every night, and it got to the point where he couldn't do 40 minutes anymore," Antista says. "We finished that tour, and he said, 'I gotta get healthy,' but that's when doctors diagnosed him with congestive heart failure."

Soto spent the rest of his life trying to get his health under control, more than drugs or alcohol, it was the demon that tried him the most. "He was sensitive about it," Frank Agnew says. "During those rare moments when he and I would have our heart-to-hearts about his weight, he would cry."

Whereas junkies could get clean by steering clear of drugs, avoiding unhealthy food during his life on the road was usually a losing battle for him. Most people would've let health issues and physical appearance inhibit them from performing, but Soto never did. When the stage lights went on, he was a force to be reckoned with, his swagger radiated offstage as well. "Girls just went crazy for him," Linda Jemison recalls. "He had no problem going up to the prettiest girl in the room, and he would charm them and make 'em laugh."

The owner of the OC punk roadhouse the Doll Hut during its heyday in the late '80s and early '90s befriended Soto and hired him and Antista after Joyride broke up. Jemison made a habit of employing musicians so they could focus on music and avoid a day job. Soto booked shows at the Hut, managed bands and worked the door. His reputation garnered the respect of the biggest names in punk rock. "I've been saying this for a long time, long before he passed away, but it probably should've been called Linda and Steve's Doll Hut," Jemison says. "He really brought some of the biggest names in there. He brought Bad Religion, NOFX, several members of the Ramones, and the Replacements."

His legendary cover bands Mariachi Hispanic and Flock of Goo Goo had their first shows at the Doll Hut. It was then that his classic partnership with another key OC punk figure, late front man Mike "Gabby" Gaborno, took shape. Together with their band mates, the two of them took what should've been a one-off joke and stretched it into a 25-year staple with hysterically titled riffs on punk classics ("Mommy's Little *Cholo*" and "The INS Took My *Novia* Away," among others), routinely packing venues throughout OC. "The whole *cholo* side of it was funny because they all really were Hispanic in some way, but they really

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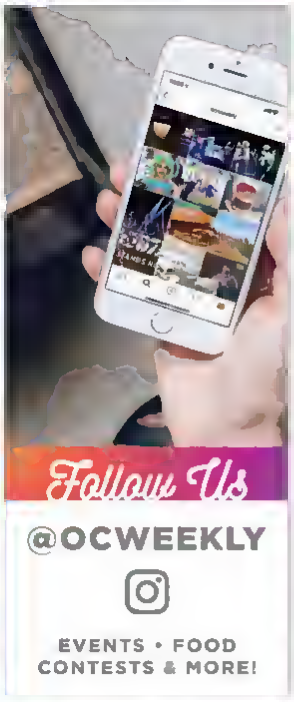

HOKEY FOREVER

» FROM PAGE 11

just poured it on, with the bandanas and the Pendletons buttoned to the top and the cars," Jemison says. "The first show was crazy; people were going nuts. They just fell in love with 'em. You're laughing and listening to music at the same time—two great emotions."

In the years between the Adolescents reunions, Soto became the band's de facto leader in the studio from *OC Confidential* right up until their latest album, *Cropduster*, released just a week before his death.

In the studio, Soto was a perfectionist, a cheerleader and a master of boosting confidence. "I'd be doing a solo on the record [during *OC Confidential*], and he'd be like, 'That's a little generic,'" says Frank Agnew, whom Soto had nicknamed "Poncho."

"You can do better than that! Gimmie some, Poncho!" he'd say," Agnew explains, adding he would then rework the riff. "I'd do something better, and he'd go, 'That's my Poncho!' He never had the attitude that he was superior. He was great at bringing out the best in you."

He didn't just encourage people with their music. The staunch family man also did his best to make sure he could be there for people he cared about—his parents, band mates, nephews and nieces. Through his highest highs and lowest lows (which included two divorces), Soto was always checking in on his friends, chatting for hours from wherever he was touring. In Japan with the Adolescents, or in Europe with CJ Ramone, he was always a text or phone call away.

Since his passing, Soto's sisters and mother Nancy each wear a necklace bearing the title of the Soto-penned tune "I'll Be Around." He dedicated that song to them while playing for a hometown crowd at Bourbon Street in downtown Fullerton during his last acoustic series, Big Easy Sundays. "And we used to joke, 'Wait, you're not around, you're always gone somewhere,'" Jim says while holding his wife's hand. "But he's still around."

He starts to tear up when he thinks about the outpouring of support that's come to his family from around the world. "We knew he was well-known here, but we saw a picture of him in Serbia up on a wall. We just never realized he had fans all over the world," Jim says.

Brad Logan, who had the monumental task of filling in on bass for the Adolescents' European tour, says the love for Soto from crowds chanting his name is overwhelming. "For me to go out and play those songs, I'm honored, and I'm just trying to do right by my man, and he'd want me to go out there and be a punker and give it my all and not phone it in, so that's what I do," Logan says.

With the band performing at full throttle in front of a *Blue Album* logo bearing his name and the crowd chanting, "Soto! Soto!"

PERFORMING WITH MANIC HISPANIC

his spirit was onstage for every note.

After his last recording session, Antista drove Soto to his parent's house. Soto said he had fun and promised to call Antista in the morning. "But before he slammed the door, he poked his head back in, and the last thing he said to me was 'I hope you got what you needed,'" Antista says. "I know he was talking about the recording, and it's way too sentimental for me, but yeah, Steve, thanks for everything. I think we all got what we needed."

Those who loved him knew he might not live to a ripe old age, not only because of his health, but also because of the way he drove himself. He was a man possessed by a love of music that defied the laws of gravity. It's the drive that left behind a legacy that was more than *nice*—it was extraordinary. "Knowing Hokey the way I knew him, I think he knew he wasn't going to have a long life, and that's why he pushed so hard," Agnew says. "Because he knew that his time wasn't gonna be as long as your average bear, so he wanted to just live it to the fullest."

NJACKSON@OCWEEKLY.COM

JOHN SHORE

fri/08/24

[THEATER]

GENTLEMAN CALLER

The Glass Menagerie

"I think the rest of the play will explain itself," promises the narrator of Tennessee Williams' unflinchingly, if subjectively, candid *The Glass Menagerie*. Its autobiographical voice is so sad, setting so bleak, symbols so powerfully fragile—a broken unicorn!—the audience is still perhaps unsure of which untruth, secret or disappointment the playwright means to offer as explanation. The struggles of 1930s America are vividly dramatized in intimately rendered betrayals, giving Long Beach's celebrated International City Theatre an opportunity to remind us that the personal is political in ways that can be almost infinitely explained via the various truths of Williams' rich, idiomatic self-conscious dialogue.

The Glass Menagerie at Beverly O'Neill Theater, 300 E. Ocean Blvd., Long Beach, (562) 436-4610; ictlongbeach.org. 8 p.m. Through Sept. 9. $47. —ANDREW TONKOVICH

[CONCERT]

Late Summer Jams

Thievery Corporation

Winding down the Pacific Amphitheatre's summer concert series is electronic duo Thievery Corporation. The Washington, D.C.-based pair consistently mix songs that feature a fierce blend of reggae, dub, hip-hop and other rhythmic genres. Their more than eight albums, two remixed collections and two DJ mix albums showcase Rob Garza and Eric Hilton's deep love for Brazilian bossa nova, jazz and roots reggae.

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Tonight, they're supported by England's legendary roots reggae all stars Steel Pulse, who have been actively performing and releasing music since 1975. Local mainstays Simpkin Project also play onstage this evening.

Thievery Corporation, Steel Pulse and Simpkin Project at Pacific Amphitheatre, 88 Fair Dr., Costa Mesa, (714) 708-1500; pacamp.com. 6 p.m. $28-$72. —AIMEE MURILLO

sat/08/25

[CONCERT]

FOR THE CHILDREN

The Roses That Grew From Concrete

This charitable hip-hop concert comes with a purpose: to uplift and inspire disenfranchised youths to follow their educational dreams and build a bridge to better opportunities. UC and Cal State colleges will enlighten attendees on how to find the right school for their life goals, while workshops and lectures happen right before the big show. Afterward there are youth-group performances, Soi Development, and hip-hop great KRS-One. Funds from the concert benefit arts and music programs, as well as research and the education of narrative therapy for urban youths.

The Roses That Grew From Concrete at E-Sports Arena, 120 W. Fifth St., Santa Ana, www.santaanaunidos.org. 11 a.m. $30. —AIMEE MURILLO

[ART]

ZINE SCENE

OC Zine Fest

The ever-growing OC Zine Fest is back, and at the heart of this fifth installment is, of course, the zines, presented here by more than 100 artists, distributors, small presses and totally independent publishers in a gloriously overwhelming display of personal creativity. But the fest offers a chance to meet the people behind the zines, too: After an hour of open-mic readings comes the powerhouse "From the Streets y *La Comunidad*" panel, moderated by Barrio Writers, Crear Studio and LibroMobile founder Sarah Rafael Garcia. And this year's endnote speaker is Santa Ana College professor and librarian Stacy Russo, author of last year's *We Were Going to Change the World: Interviews With Women From the 1970s & 1980s Southern California Punk Rock Scene*. Think of it as a chance to learn where zines came from, as well as to see where they might be going next.

OC Zine Fest at Anaheim Central Library, 500 W. Broadway, Anaheim, (714) 765-1880, www.facebook.com/oczinefest. 11 a.m. Free. —CHRIS ZIEGLER

sun/08/26

[COMEDY]

Comedic Clemens

Val Kilmer Live Presents *Cinema Twain*

To many people, Val Kilmer is the quintessential Doc Holliday, Jim Morrison, Moses, etc. But for his current performance, he adds to his impressive resumé the persona of none other than Mark Twain for an evening of comedy! *Cinema Twain* is a film featuring Kilmer in the role of Twain for his one-man comedy play, *Citizen Twain*, which Kilmer presents at the Brea Improv tonight as part of his tour to promote the film/play. So, it's a twofer! For the cost of admission, you get one live Kilmer and one onscreen.

Val Kilmer Live Presents *Cinema Twain* at Brea Improv, 180 S. Brea Blvd., Brea, (714) 482-0700, brea.improv.com. 7 p.m. $29-$69. 18+. —SCOTT FEINBLATT

[CONCERT]

Party in the LBC

Happy Sundays

The good-vibe block party started by a couple of Long Beach locals last year is thriving. Happy Sundays is up to eight venues (many of which have A/C and hard liquor) along Anaheim Street, so we'll be starting (and probably ending) the day at Alex's Bar. There are free concerts and comedy sets at places all the way down to DiPiazza's—not to mention free trolley rides from spot to spot—and way too many acts to name, but at Alex's, they've got Death Valley Girls, Spare Parts for Broken Hearts and the Shrine, among others. Make your way to Iguana Kelley's for what will surely be a riotous set from Audacity. Check the fest's website for a complete lineup.

Happy Sundays at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, happysundayslbc.com. Noon. Free. 21+. —ERIN DEWITT

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mon/08/27

[ART]

Clay Time

'Living With Clay: California Ceramics Collections'

The concept behind the latest Begovich Gallery exhibition is not just a wide look at ceramic artworks, but also a survey of those who have accumulated extensive collections of clay pieces and their inherent joy in the art form. Various types and eras of works are studied here, from '60s modern to studio pottery to present-day clay figures, from the classical to the decorative to contemporary art.

"Living With Clay: California Ceramics Collections" at Nicholas & Lee Begovich Gallery at Cal State Fullerton, 800 N. State College Blvd., Fullerton, www.fullerton.edu. Noon. Through Nov. 17. Free. —AIMEE MURILLO

tue/08/28

[FILM]

A Lost Classic

Wanda

In 1970, at a time when no women were allowed to direct mainstream Hollywood films, female filmmakers pushed forward in independent and underground cinema. Barbara Loden, who'd honed her directing and acting chops onstage, was offered $100K to write and direct her own film. The result was a semi-autobiographical cinéma-vérité masterpiece (in which Loden also stars) about a coal miner's wife who drifts through dive bars and motels and hooks up with unsavory men, including criminals who lure her into schemes and abuse. Don't miss this newly restored version by the woman *The New Yorker* called the "female counterpart to John Cassavetes."

Wanda at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 285-9422, thefridacinema.org. 2:30, 5:30 & 8 p.m., also Wed. $7. —SR DAVIES

wed/08/29

[CONCERT]

BOYS ARE BACK
Rob Zombie & Marilyn Manson

If this were 1997 seeing Rob Zombie and Marilyn Manson would be not only the spookiest and/or creepiest co-headlining bill of the summer, but also the one that got the most coverage thanks to the protests of angry parents and religious folks. Ah, how things have changed. Now on the nostalgia circuit, Zombie is almost as well-known for his filmmaking as he is for his brand of hard rock/heavy metal. As for Manson, it seems as if just as soon as he gets going, he suffers an onstage malady (such as his *Spinal Tap*esque moment being taken out by a prop in New York last year). But alas, fans clamoring for a time when the monsters of rock were debatably monsters, this is easily the show of the summer for you.

KLOS Whiplash Presents. Rob Zombie & Marilyn Manson at Five Point Amphitheatre, 14800 Chinon Ave., Irvine, fivepointamphitheatre.com. 6 p.m. $30-$135. —WYOMING REYNOLDS

MGM

[FILM]

Classic Hitch
North By Northwest

Hitchcock's thrillers are among the greatest of all time. And in *North By Northwest*, Cary Grant stars as an advertising executive mistaken for a spy; after being discredited as a drunk and wrongfully accused of murder by his assailants, he begins to investigate a mysterious organization's plot to steal government secrets. Culturally, we're most familiar with the scene of Grant being chased by a crop duster in a field or of Grant and co-star Eva Marie Saint being pursued by thugs on Mount Rushmore. But its pitch perfect pacing and intriguing development makes the whole two-hour-plus film a gem. Screenwriter Ernest Lehman once said he wanted to write the Hitchcock picture to "end all other Hitchcock pictures," and, well, you can decide for yourself whether he accomplished that at this screening.

North By Northwest at Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701, regencymovies.com. 7:30 p.m. $8.50. —AIMEE MURILLO

thu/08/30

[CONCERT]

Cosmic Slop!
George Clinton & Parliament Funkadelic

One of our most treasured musical icons, George Clinton stands apart from musicians of his time with a fantastically psychedelic, Afro-futuristic aesthetic that used spectacle to engage audiences in his brand of wild funk music. While the outlandish nature of Clinton's space-age light shows and freaky costumes have cooled to a minimum, the funk legend still abides by his passion for music, and his latest incarnation of Parliament Funkadelic is no less captivating to see onstage. Now trading his trademark colorful dreads for a snazzy pin-striped suit, Clinton and his P-Funk crew are actively leading fans onboard the Mothership for the freakiest trip across the cosmos.

George Clinton & Parliament Funkadelic and Fishbone at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com. 8 p.m. $25. —AIMEE MURILLO

KCET

[LECTURES]

HANGIN' WITH A TREASURE
My Time With Huell Howser

Behind the man audiences loved watching tell stories about California's treasures was the man who captured it on camera. Luis Fuerte, the lead cameraman for Huell Howser's *California's Gold* television program, worked for a decade alongside Howser, and the two developed a lasting bond. Most of Fuerte's experiences were included in his memoir, *My Time With Huell Howser*, but tonight he shares more about his time recording the show as well as the lessons he learned about California. Join him at Casa Romantica in San Clemente, where Fuerte discusses his many accomplishments and, of course, his friendship with Huell.

Casa Up Close *My Time With Huell Howser* at Casa Romantica Cultural Center and Gardens, 415 Avenida Granada, San Clemente, (949) 498-2139, www.casaromantica.org. 7 p.m. $10-$12. —AIMEE MURILLO

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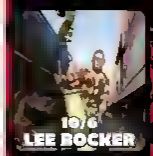

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8/25	HONK
8/27	AMANDA SHIRES
8/30	MIDGE URE AND PAUL YOUNG
8/31	COMEDY NIGHT
9/1	WILD CHILD
9/2	THE ENGLISH BEAT
9/7	JUSTIN HAYWARD
9/8	THE HIGHWAYMAN SHOW (OUTLAW COUNTRY TRIBUTE)
9/9	GIN BLOSSOMS
9/14	THE ATOMIC PUNKS / WAYWARD SONS
9/15	DESPERADO (EAGLES TRIBUTE)
9/16	PHIL VASSAR
9/20	RICHIE KOTZEH, VIHHIE MDDRE, GUS G
9/21	HERMAH'S HERMITS FEAT. PETER NDDNE
9/22	HERMAH'S HERMITS FEAT. PETER NDDNE
9/23	STRUHZ AHD FARAH -TALE OF TWO GUITARS
9/26	TESLA / SLEDD
9/27	AUGIE MEYERS
9/28	THE SWEET
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11/10	AMERICA
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11/14	THE WIND AND THE WAVE
11/15	THE KIHGSTDN TRIO
11/18	JDHH MAYALL
11/17	AN EVENING WITH RICHIE FURAY
11/18	MICHAEL TOMLIHSOH

UPCOMING SHOWS

11/20	AN UNPREDICTABLE EVENING WITH TDDD RUHDGREH
11/21	AN UNPREDICTABLE EVENING WITH TDDD RUHDGREH
11/29	BAHD D F FRIEHDS [A CELEBRATION OF ROBY GALLAGHER]
11/30	DSB
12/1	WHICH OHE'S PIHK?
12/2	DWEEZIL ZAPPA
12/5	SQUIRREL HUT ZIPPERS
12/6	JOHHY LAHG
12/7	JOHHY LAHG
12/8	LED ZEPAGAIH (LED ZEPPELIN TRIBUTE)
12/14	GARY Ho Ho HDEY
12/15	RDBERT CRAY
12/29	QUEEH HATIDN
12/31	BEATLES VS STDNES - A MUSICAL SHOWDOWN
1/17	THE MAGPIE SALUTE
1/18	TDMMY CASTRO
1/24	JAMES HUNTER SIX
1/27	ANHA HALICK
2/24	THE FOUR FRESHMEN
3/21	ULI JOH ROTH

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The Truck Stops Here

San Francisco-based KoJa Kitchen opens a brick-and-mortar in Tustin

BY EDWIN GOEI

Even if I didn't know that KoJa Kitchen started in 2011 as a food truck in San Francisco, it would've been obvious the minute I saw the menu. Here lies all the hallmarks of food-truck cuisine: fries drenched with toppings and Asian ingredients wrapped in Mexican tortillas. Of course, it all goes back to Kogi, the one that started it all. Roy Choi's pioneering food truck took a huge gamble by combining Korean and Mexican flavors, but it paid off with hourlong lines and a fan base willing to follow it anywhere, spurring a Gold Rush. There were not only knockoffs that copied Kogi directly, but also those who were inspired by the idea that there were great combinations to be discovered when you dare crisscross cultural lines.

In the past few years, Dos Chinos has done well combining Vietnamese and Mexican cuisines into burritos, parlaying its success into two brick-and-mortar locations. Meanwhile in San Francisco, KoJa built an empire with its fusion-y mash-ups. KoJa has now blown up to more than a dozen restaurants in the Bay Area alone. The Tustin branch is its 15th, but the first in Southern California.

The key to that success is a food product I've never seen before: the KoJa. The dish for which the restaurant is named—which, by the way, is short for "Korean Japanese"—is described as "like a burger, but better." But it's actually nothing like a burger. Instead of a bun, there are two coaster-sized discs molded from rice. The closest thing they resemble is onigiri or, more specifically, the grilled kind called yaki onigiri, as KoJa's rice patties are also crisped up on a griddle. That crisping process is key to its success. It not only lends it structural integrity, but grilling also gives it a crunchy texture reminiscent of Persian tahdig.

There's more to the KoJa than just the crispy rice buns, there's also the bite-sized morsels of Korean barbecue short rib, which taste just as good and meltingly tender as this cut of meat can ever hope to be. And when you bite into a KoJa, which is cuffed in paper like an In-N-Out Double-Double, any and all skepticism about how it all could possibly work together disappears. It is an invention just as groundbreaking as the original Kogi taco.

After your first KoJa, you could try the restaurant's version of a Korean taco to compare it to Kogi's, but nowadays, that's low-hanging fruit. You should instead try the agedashi tofu melt. It's a rice bowl that I can't say I particularly enjoyed, but to look upon it is to see how far and kooky things can get when creative minds start thinking outside the box.

LUXE *LONCHERA 2.0*

EDWIN GOEI

For the dish, steamed rice and lightly dressed salad greens form the base for a classically made agedashi tofu. The tofu is properly dusted in potato starch before frying to attain a coating that's at once gooey, mucilaginous and crisp. But then a layer of melted cheese goes on top, and a bowl of Japanese curry is served on the side, with none of it really cooperating with one another. The curry is too salty, the cheese is just weird with tofu. Throughout the meal, I kept thinking about the missing dashi broth that defines agedashi tofu. But I couldn't help but be tickled that KoJa had the guts to attempt this admirable failure.

Other dishes, such as the Korean Buffalo Wings, keep it close to the original without much embellishment. The dish is so similar in flavor to a typical sports-bar Buffalo wing that I swear Frank's RedHot had to be involved. The wings, however, seem to be made using the tried-and-true double-fry technique that's characteristic of the Korean style. The skin is fully rendered, the batter crisp and the meat juicy.

And, of course, there's the classic food-truck trope of French fries smothered in all matter of toppings. The kamikaze waffle fries are covered with minced Korean beef and kimchi, but the better one is always the one piled with the most stuff. Called the umami, it has tons of components, the most important being the miso-cocoout-braised pork, which is so moist it weeps.

Even if it were the only thing I ate in KoJa's sleek Google-ish dining room, I'd still peg it as a food-truck dish. Heck, how could I not? Seven years later and 15 restaurants in, KoJa still serves everything in paper baskets. It just goes to show: You can make a restaurant out of a food truck, but you can't take the food truck out of the restaurant.

KOJA KITCHEN

2943 El Camino Real, Tustin, (657) 859-6475, www.kojakitchen.com. Open daily, 11 a.m.-10 p.m. Dishes, $3.09-$10.99. Beer and wine only.

WHAT THE ALE

» GREG NAGEL

The Best Kind of Summit

This, friends, is no ordinary weekend. To my left are Vinnie and Natalie Cilurzo of Russian River Brewing Co., chatting with one of the most decorated brewers in the world, Jeff Bagby of Bagby Brewing. To my right is Adair Paterno from Sante Adairius having a good laugh with Henry Nguyen from Monkish. Ken Grossman, founder of Sierra Nevada, passes by and smiles at me.

I'm at the CA Craft Beer Summit, an epic three-day weekend filled with educational seminars, an expo hall and food pairings. The summit is capped with one of the best beer festivals in America, imagine California's best breweries, plus a few thousand of your best friends, lined up in front of the state Capitol.

Of the more than 900 independent craft breweries in California, at least 170 are expected to participate this year, a new record. I asked Lena Ostermann Bailey, managing director of the CA Craft Brewers Association (CCBA), what's new for the event's fourth year. "We've created a new feature on the floor of the expo hall called 'Brewed for Food' that will explore the synergies between beer and food in a way that we're excited about," she said. "Twelve farm-to-fork restaurants in Sacramento have paired up with breweries to craft a pairing that highlights ingredients, flavors and creativity."

With 120-plus exhibitors, the expo is "a place to get business done, shop for new products or meet with distributors or suppliers," Bailey said, adding, "We've created more experience-driven lounges and hands-on environments for all things beer!"

LETTERS@OCWEEKLY.COM

The CA Craft Beer Summit and Festival happens in various locations in Sacramento, Sept. 6-8. Tickets are available via californiacraftbeer.com/craft-beer-summit.

GREG NAGEL

Eat+DRINK 2018 OC WEEKLY

YOUR GUIDE TO OC & LB'S BEST RESTAURANTS

on stands
August 30

SARAH BENNETT

Full of Flavor and Love

Organic Fork has good tacos and better tortas

LONG BEACH LUNCH
» SARAH BENNETT

The first time I went to Organic Fork, I ordered a romaine salad, thinking it would be a flagship that goes with the white walls, open kitchen and "healthy food" mantra. But as I sipped on an alkaline-water jamaica-lime agua fresca and stabbed into a compostable bowl of herbal, seed-loaded crunch (which still felt substantial, even without the pricy $4 protein add), I noticed the decor of this homegrown concept's first location urging me to try something else. "Make Our Abuelitas Proud!" read custom signage hung prominently on the walls. "Home of handcrafted tortas" was printed on another.

The new potential franchise is the latest from the entrepreneur behind the Buffalo Spot, which started across the street from Wilson High School five years ago and now counts 15 locations across three states. Organic Fork is also one of the newest restaurants to enliven the once-sleepy Bixby Village Plaza shopping center, which, after beloved Bay Area-based sub chain Ike's Love & Sandwiches landed last month, is quickly becoming a dining destination in its own right.

Organic Fork founder Ivan Flores grew up going back and forth between SoCal and his *abuelita*'s house in Tijuana and has always wanted to combine his cultural heritage with his own cravings for food that makes you feel good. Once the Buffalo Spot was stable, he searched for the perfect place for his next idea. Mexican-style organic meats and veggies on tortas, plates and bowls, with fast-casual service and prices to match. Instead of rice and refried beans, there's quinoa and a mix of black and red beans de la olla. In addition to telera rolls, there are gluten-free torta buns.

Since June, Flores has been closely eying the public's response to his anti-Chipotle concept—which is decidedly more complex than Buffalo Spot's wings and fries—and tweaking recipes and presentation accordingly. There's still no way to mix and match meats to build a sampler plate of sorts (and it feels weird to get more lettuce than vegetables on bowls and plates), but management did change the turmeric-ginger chicken recipe to fix its initial dryness issues and tortas now come wrapped in paper for one-handed eating ease instead of splayed open-faced on a plate.

Last month, Flores rolled out a simple-yet-effective breakfast menu and a student-friendly taco special, which at three for $7 is a steal, especially considering the tortillas are often handmade from blue corn and the meats range from an irresistible slow-simmered Duroc pork carnitas to a lean carne asada made with grass-fed, carrot-finished beef.

Even breakfast and tacos are no match for Organic Fork's tortas, though, in which the sustainably sourced ingredients shine on grilled bread that's been slathered with jalapeño aioli and cilantro pesto. Finding a good torta in Long Beach is as hard as finding a good sandwich—that is to say, very hard!—so you may be tempted to stop there, but keep going. Farther down the menu, a trove of soups and sides make it fun to explore more.

I've been trolling through the lower-level lineup for weeks now, pulling off the 22 freeway as it careens into Seventh Street for a $3.50 cup of esquites (topped with the proper proportions of mayo, salty cotija cheese and Tajin) and another summer-punching alkaline-water agua fresca. A $4 bowl of bone broth proved useful for its therapeutic properties, but it's Flores' earnest attempts to update his family's homestyle flavors by making them breezy, accessible and all-organic that is truly making *abuelitas* proud.

ORGANIC FORK
5726 E. Seventh St., Long Beach, (562) 498-0287, organicfork.com

GREG NAGEL

Drink-bot

320 Main's Tiki Throwdown

We're probably years away from robotic bartenders, but if any place could pull it off, it would probably be a tiki bar. Imagine thatched roofs, tiki mugs and a team of *Westworld*-like Don the Beachcomber robots blending tropical juices and rums, stopping periodically to oil up the joints of a Trader Sam's Kelly Merrell animatronic clone several times per night. Over at the Royal Hawaiian in Laguna Beach, a femme-hot version of Brittany Vanhooser might perform a special trick such as magnetically attaching a cocktail shaker to her hip, then swiveling violently like a hula dancer until its contents are mixed to perfection.

The possibilities are endless.

On Aug. 27 in Seal Beach, 320 Main's annual Tiki Throwdown returns, this time themed as a "Robot Uprising," in which "the only good human is a dead human." I hope my fate comes by way of Appleton Estate and Wray & Nephew rums mixed with Java, C++ and maybe even Visual Basic to create something like sparks in a *BattleBots* fight.

Six of OC's tiki-cocktail pros will be pop-locking chilled shakers to the beat of Kraftwerk-inspired space exotica spun by DJ Ken from the Cocktail Syndicate. Alongside the aforementioned Brittany and Kelly will be Rumdood.com's Matt Robold, who will no doubt sport a solar-powered fez, Club 33's Matt Ellingson, who might mimic *Great Moments With Mr. Lincoln*; and the Blind Pig's Ryan Autry, who may just strut across the bar like the *Alien*-inspired alien in a top hat from *Spaceballs*, mouth-pouring shots along the way.

I asked 320 Main co-owner Jason Schiffer what a robot-uprising-inspired tiki drink resembles, and he replied, "I'm not sure yet, but mine will probably involve a trip to Fry's Electronics for various LED lights and resistors." For food, he and wife Rebecca will offer delicious space dogs for $6. Each drink variation costs $10.

In addition to participating in raffles, guests can vote on their favorite drink. New this year is a panel of industry judges (myself included), and the bartenders themselves will vote on their drink of choice. Up for grabs is a slew of prizes, including a tiki cruiser bike, perfect for evading robots in style.

Although the modern craft-cocktail movement has thrust tiki culture back into the forefront of various menus, I, for one, welcome our new tiki robot overlords. After all, the only real cure for the day's news is overproof rum and a blend of tropical fruit drinks. "Resistance is futile," as the Borg say.

Eat&DrinkThisNow

» GREG NAGEL

320 MAIN
320 Main St., Seal Beach, (562) 799-6246, www.320mainsealbeach.com

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THEATER AND FILM STILL PHOTOS COURTESY OF SCREENX AND WARNER BROS

ScreenX Marks the Spot

Irvine Spectrum movie theater is first in U.S. with new projection technology

BY MATT COKER

The summer blockbuster *The Meg* continues a string of recent movies that are joint American and Chinese productions, but the Asian influence extends beyond what is onscreen to the actual screen itself.

With a 7 p.m. Aug. 16 showing of *The Meg*, Regal's Edwards Irvine Spectrum 21 became the first American moviehouse to host ScreenX, a technology developed by the largest multiplex cinema chain in South Korea to project films not only onto traditional big screens, but also the walls next to them.

Has a movie's story ever swallowed you up? The idea behind ScreenX is to make that feeling even more literal, creating an immersive viewing experience that has the moviegoer seemingly dropped into the action.

I found ScreenX effective during a special media preview of *The Meg* at the Spectrum. The popcorn movie's conceit is a cloudy area exists in the ocean off the Far East that oceanographers assume is the sea's floor but is actually a layer that, once penetrated, leads to an even deeper underwater world filled with unknown creatures. Among them is a 75-foot-long prehistoric Megalodon shark—or "The Meg."

Whenever the movie ventures into the Meg's stomping grounds, the screen widens to include the two sidewalls thanks to the ScreenX technology owned by the Seoul-based CJ Group, which separated from Samsung in the 1990s and now has multiple businesses in the food, food-service, media, entertainment, home-shopping, pharmaceutical, biotechnological and logistics industries.

The conglomerate's CJ CGV is the fifth-largest cinema chain in the world, with 3,412 screens in 455 locations around the planet, including CGV Cinemas in Buena Park, which in January 2017 became the company's second spot in the U.S. (CGV Cinemas LA in Los Angeles was the first, opening in July 2010.)

Having previously developed 4DX, which pairs action movies with motion-activated seats and such special effects as fog, snow, wind, rain, scents, lightning and vibration, CJ CGV in 2012 introduced ScreenX at some of its 149 locations in South Korea. Irvine Spectrum recently became the first U.S. theater with ScreenX, and Regal has plans to add another 100 to some of its American and European locations. (ScreenX is also coming soon to the LA and Buena Park CGV Cinemas, CJ 4DX's Haein Jung assured me.)

Regal views ScreenX as another enticement to get potential moviegoers off their couches facing home-entertainment systems. "We expect fans who experience ScreenX to come back again and again," says Ken Thewes, Regal's chief marketing officer.

I suspect he may be onto something. Then again, at the very same Irvine Spectrum location, before old man Jim Edwards sold his chain to Regal, I put on special glasses to see a 40-minute narrative feature about a postal-service aviator in 3D on the massive IMAX screen. I was convinced that would be the future of moviegoing, as soon as someone figured out a cost-effective way to make two-hour 3D pictures.

That bad not happened years later, when I went to the luxury-movie chain theater at Garden-Walk in Anaheim (what was it called again?) to sit in a 4DX seat for the first time. No, I thought to myself, *that* was the future of moviegoing. However, after telling friends and loved ones that they should shell out the extra 10 bucks for the 4DX experience, I never saw another movie that way again.

ScreenX adds about another $5 to your theater ticket, which is about the cost of one popcorn kernel stuck to the lobby floor. But trust me this time. ScreenX is the future of moviegoing. Have I ever steered you wrong?

The Meg, meanwhile, is reminiscent of those old Japanese B-movies whose plots use ridiculous "science" to explain the sudden unleashing of a giant monster like Godzilla, Megalon or Nissan's Titan XD pickup truck. There is much macho mugging and action-movie one-liners delivered by star Jason Statham, who hits the bottle after leading an underwater rescue mission that ends in tragedy but is brought out of retirement because he is the only man who can save the day from a new threat.

Hollywood demands a love interest, and Chinese financiers demand story threads that appeal to Mainland audiences, so we get *The Meg*'s location and love interest (Chinese actress Li Bingbing).

Everything is so by the numbers that the false resolutions are as obvious as the movie's conclusion. But there is actual *intended* humor in the final act's *Jaws*-esque beach scenes.

There are worse places than movie theaters to duck into to beat the unrelenting summer heat, and WHOA! LOOK AT THE WALLS!

MCOKER@OCWEEKLY.COM

The Meg is shown three times daily and Ant-Man and the Wasp *once daily in ScreenX at Edwards Irvine Spectrum. $16.70-$19.70.*

Not as Charming as You Think You Are

BY MATT COKER

Eighth Grade. An introverted girl tries to survive adisastrous year. *Directors Cut Cinema at Regency Rancho Niguel, 25471 Rancho Niguel Rd., Laguna Niguel, (949) 831-0446. Thurs., Aug. 23, 11:50 a.m., 4:50 & 10 p.m. $9.50-$12.50.*

BlacKkKlansman. A black police detective tries to make a name for himself by infiltrating the Ku Klux Klan. *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435. Thurs., Aug. 23, noon, 3, 6 & 9 p.m. $8.50-$11.50; also at Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Thurs., Aug. 23, 12:45, 3:45, 6:45 & 9:45 p.m. $9.50-$12.50.*

Scotty and the Secret History of Hollywood. Matt Tymauer's documentary is based on the best-selling memoir of Scotty Bowers. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Thurs., Aug. 23, 2 p.m. $9.50-$10.50.*

Leave No Trace. A small mistake forever derails the lives of a father and his 13-year-old daughter. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Thurs., Aug. 23, 2:15 & 7:05 p.m. $9.50-$12.50.*

Wild at Heart. The Directors series tribute to David Lynch continues with his 1990 Cannes Palme d Or winner. *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org. Thurs.-Fri., Aug. 23-24, 2:30, 6 & 8:30 p.m. $7-$10.*

Won't You Be My Neighbor? This documentary takes you to the heart of the late Fred Rogers' career. *Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701. Thurs., Aug. 23, 4:20 p.m. $6-$8.50.*

Despicable Me 3. The Minions want back their old crime boss, but Gru considers himself retired. *Atlantis Play Center, 13630 Atlantis Way, Garden Grove, (714) 741-5200. Thurs., Aug. 23, 5:30 p.m. Free.*

The Short Films of David Lynch + *DumbLand.* A series of eight, crudely drawn five-minute animated shorts written, directed and voiced by the legendary filmmaker in 2002. *The Frida Cinema, thefridacinema.org. Thurs., Aug. 23, 7:30 & 9:40 p.m.; Sun., 7 & 9:15 p.m. $7-$10.*

Riftrax Live! *Krull.* The wedding plans of Princess Lyssa and Prince Colwyn are interrupted by invader the Beast and his army of Slayers. *Various theaters; www.fathomevents.com. Live, Thurs., Aug. 23, 8 p.m., taped encore, Sat., 12:55 p.m. $12.50.*

Puzzle. After receiving a puzzle as a birthday gift, the sheltered Agnes becomes such a whiz at putting it and other puzzles together that she gets recruited by a wealthy inventor to be his partner in the world jigsaw tournament. *Regency South Coast Village, (714) 557-5701. Opens Fri. Call for show times and ticket prices.*

The Night Is Short, Walk on Girl. Masaaki Yuasa's anime is presented in the original Japanese with English subtitles. *The Frida Cinema, thefridacinema.org. Fri. & Sun.-Thurs., Aug. 30, 2:30, 5, 7:30 & 9:45 p.m., Sat., 2:30, 5 & 7:30 p.m. $7-$10.*

Jumanji. The 1995 comedy has two kids finding and playing a magical board game, which unleashes seemingly unstoppable forces. *La Habra High School, Stadium Pool, 801 W. Highlander Ave., La Habra, (562) 383-4205. Fri., doors open 6 p.m., screening, dusk. Ages 3 and older $2.*

Mulan. A young maiden secretly takes her father's place in the army. *Harper Park, 8675 Bluebird Ave., Fountain Valley; www.fountainvalley.org/856/Special-Events. Fri., festivities, 6 p.m.; screening, dusk. Free.*

The Lion King. Lion-cub prince Simba is tricked into thinking he caused his father's death, prompting him to flee. *Lake Forest Sports Park, 28000 Rancho Pkwy., Lake Forest; ca-lakeforest.civicplus.com. Fri., 7:30 p.m. Free.*

Rampage. A primatologist must secure an antidote to halt a global catastrophe after a genetic experiment goes awry. *The Source OC, 6940 Beach Blvd., Buena Park, (714) 521-8858; www.thesourceoc.com. Fri., 7:30 p.m. Free*

Coco. With a single strum of his idol's guitar, Miguel is sent to the Land of the Dead, where he will remain unless he finds his way back before Day of the Dead ends. *Laguna Niguel Regional Park, 28241 La Paz Rd., Laguna Niguel, (949) 923-2240; ocparks.com. Fri., dusk. Free.*

Re-Animator. Showing is American Genre Film Archives' new restoration of the 1985 cult horror flick. *The Frida Cinema, thefridacinema.org. Fri., 11 p.m., Sat., 10 p.m. $7-$10.*

Anime Club. Such titles as *Bleach, Naruto, My Hero Academia, Attack on Titan* and *Sword Art Online* are streamed. *Cypress Library, 5331 Orange Ave., Cypress, (714) 826-0350. Sat., 2 p.m. Free.*

The Secret Life of Pets. Atemererenjoys a comfortable life in New York until his owner adopts a giant, unruly canine. *William Woollett Jr. Aquatics Center, 4601 Walnut Ave., Irvine, (949) 724-6717. Sat., swimming, 6:30 p.m., screening, dusk. $2-$4.*

The Emoji Movie. A multi-expressional emoji sets out to become a normal emoji. *Murdy Community Center, 7000 Norma Dr., Huntington Beach, (714) 960-8884. Sat., 8 p.m. Free*

Thir13en Ghosts. A down-on-his-luck father and daughter move into a lavish home with 13 trapped spirits. *The Frida Cinema, thefridacinema.org. Sat., 8 p.m. $15.*

The Room. Tommy Wiseau plays an amiable banker having a grand old time in a gorgeously shot San Francisco with his fiancée—until his conflicted best friend joins in to form a love triangle. *The Frida Cinema, thefridacinema.org. Sat., 11 p.m. $7-$10.*

The Rocky Horror Picture Show. See live shadow-cast troupe Midnight Insanity shimmy to "The Time Warp." *Art Theatre, (562) 438-5435. Sat., 11:55 p.m. $8.50-$11.50.*

South Pacific. On a tropical island during World War II, a naval ensign falls in love with a French plantation owner, while a lieutenant goes gaga over a local beauty. *Various theaters; www.fathomevents.com. Sun. & Wed., 2 & 7 p.m. $12.50.*

Wonder. A boy with facial differences enters fifth grade—and a mainstream elementary school—for the first time. *Senior Center, 695 W. 19th St., Costa Mesa, (714) 327-7550. Mon., 12:45 p.m. Free.*

Making The Five Heartbeats. Robert Townsend presents a master class in filmmaking and details the obstacles he overcame in Hollywood to bring his 1991 passion project to the big screen. *Various theaters; www.fathomevents.com. Mon., 7 p.m. $12.50.*

***Nekromantik* and *Nekromantik 2* Double Feature.** Digital restoration of German filmmaker Jörg Buttgereit's low-budget shockers. *The Frida Cinema, thefridacinema.org. Mon., 7:30 p.m. $13. 18+*

CBS FILMS

Rudy. The grueling quest of Rudy Ruettiger to make the Notre Dame Fighting Irish football team. *Various theaters; www.fathomevents.com. Tues., 2 & 7 p.m., encore, Sept. 2. $12.50.*

Wanda. Writer/director/star Barbara Loden was hailed as the female counterpart to the prolific John Cassavetes, based solely on her masterful vision. *The Frida Cinema, thefridacinema.org. Tues.-Wed., 2:30, 5:30 & 8 p.m. $7-$10.*

Seabiscuit. A businessman dealing with his son's death, a jockey with a history of brutal injuries and a down-on-his-luck trainer come together to turn an undersized, temperamental horse into a racing champion. *Costa Mesa Donald Dungan Library, Community Room, 1855 Park Ave., Costa Mesa, (949) 646-8845. Tues., 4:45 p.m. Free.*

Spaceballs. Only Lone Starr can possibly stop Lord Dark Helmet from carrying out the order from planet Spaceballs President Skroob, who aims to steal planet Druidia's abundant supply of air. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Tues., 7:30 p.m. $9.*

Avengers: Infinity War. The Avengers sacrifice everything to try to stop the powerful Thanos from snuffing out the universe. *4th Street Market, 201 E. Fourth St., Santa Ana, thefridacinema.org. Wed., trivia contest, 7 p.m., screening, 8 p.m. Free.*

North By Northwest. Cary Grant is chased all over the country by baddies thanks to mistaken identity. *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $9.*

Last Vegas. Four dudes discover Las Vegas is no longer the Vegas of the Rat Pack glory days. *Fullerton Public Library, Osborne Auditorium, 353 W. Commonwealth Ave., Fullerton, (714) 738-6327. Thurs., Aug. 23, 1 p.m. Free.*

Rebels Without a Submission Film Festival. See the premieres of indie shorts made by student filmmakers. *Art Theatre, (562) 438-5435. Thurs., Aug. 30, 7:30 p.m. Free.*

MCOKER@OCWEEKLY.COM

Behold the Bard

A new OC-Centric play proves that Shakespeare isn't dead yet

BY JOEL BEERS

Some 450 years after his death, William Shakespeare still won't shut up. Case in point: Two new plays currently receiving their debut productions in Orange County wouldn't exist but for Shakespearean inspiration.

Darren Andrew Nash's *Allegory of the Cave*, part of the eighth-annual OC-Centric new-play festival, leans on the literary spirit of Shakespeare's ill-fated Ophelia from *Hamlet*, while John Reed's *All the World's a Grave*, a tragedy written in Shakespearean language, combines elements of *Hamlet*, *King Lear*, and *Romeo and Juliet*. (For more on Reed's play, which closes this weekend at STAGESthetre, keep an eye on the *Weekly*'s website.)

Along with Nash's full-length piece, OC-Centric includes three one-acts, all of which explore romantic relationships, albeit far differently. James Colgan's *The Mulberry Bush* is the most realistic and simplistic of the three—yet it's also the most emotionally compelling. Two people, both of whom have suffered their own slings and arrows on the battlefields of love, are at a critical juncture in their six-month romance. That isn't exactly new ground, and Colgan's reliance on flashbacks often hinders the narrative's forward thrust, making it difficult to care whether the union will last. But he's well on his way (few plays in their first production are ready to be etched in stone; hell, many times, it's after the first run when the playwright's real work begins) to crafting two very believable, empathetic characters who, like so many of us, have no fucking clue how to successfully navigate the ebb and flow of the human heart. And that makes Colgan's play, while possessing less gravitas than the others, also the most resonant, a reminder that the most effective stories are sometimes the ones that don't feel as if they're working too hard to unfold.

Cambria Demin's *A Girl Smiles in the Arctic* is the most developed, as it won Best New Play at this year's Act One: One Act Festival. It's also the most creative, fanciful and bizarre: Justin Bieber (yes, *that* Justin Bieber) and an Inuit woman from a small village in the Arctic Circle meet every night, apparently via the astral plane, after each falls asleep. They have fallen in love, but the romance is strained to say the least. Though absurd, there is something in Demin's writing (call it the X factor that differentiates a writer from someone who writes; yes, that sounds elitist, and it is—but it's also the truth) that makes this compact, deceptively beguiling play rise above its inherent weirdness. It doesn't feel like a novel idea to be introduced, then tossed off in the truncated one-act structure. Demin seems to realize that a one-act doesn't have to be a limitation to a writer; it's also an opportunity to say more with less. That Demin's piece does that is no small feat.

AMY LAUREN GETTYS

The same can't be said for Buddy Farmer's *Joey & Mare*. While it really doesn't say anything, it's also not concerned with being more than a short, funny situation comedy set "many years ago" involving a certain carpenter and his virgin wife who tells him she's pregnant. Many one-acts feel as if someone gets an interesting idea and wants to actualize it onstage, unconcerned with fully exploring it. Farmer's idea, apparently, was to stage a small slice of life between two ordinary people thrust into extraordinary circumstances. There is no pretense, no need to make it other than what it is. Which is funny. Again, no small feat.

Which leads us to Nash's disturbing examination of a female college student with obvious mental issues who wakes up in a psychiatric ward after a breakdown. It's the most ambitious of the four plays in terms of story, heightened dramatic stakes and Big Ideas. It's also the most problematic. Nash is obviously very well-read and smart, and this is a very intelligent play, from the title's Platonic allusion and asides to Noam Chomsky and Michael Foucault, to the lively, articulate arguments between doctors and bright college students on everything from the merits of Western-based empiricism and Buddhist being to the essence of reality. Oh, and there's plenty of *Hamlet*. But the smartness and frequent dream sequences work against the very human drama at work. We have a young woman from a ruptured family apparently dealing with a dissociative mental disorder, as well as a doctor saddled with his own personal crisis. The lofty arguments, literary allusions and dialogue seem well-suited for a graduate philosophy seminar, but it feels stilted when juxtaposed against what the two lead characters are enduring, which drains the dramatic momentum. Nash needs to decide if story or ideas are what matters most, and then re-focus his play. Again, sometimes the real work for a playwright comes after the first production. It can also be where the goddamn lonely, marginalized and frustrating process starts becoming fun.

OC-CENTRIC
at Chapman University's Moulton Center Studio Theater, 300 E. Palm, Orange, (714) 902-5718, www.oc-centric.com. One-acts, Thurs.-Sat., Aug. 23-25, 8 p.m.; full-length play, Sat., 2 p.m., Sun., 2 & 7 p.m. $23, students, $12.

ARTSOVERLOAD

» AIMEE MURILLO

Aug. 24-30

A NIGHT UNDER THE STARS: The celebrity benefit concludes the Festival of Arts and Pageant of the Masters with a special performance of "Under the Sun," appearances by TV and film talent, and a musical concert. Sat., 5 p.m. $50-$240. Festival of Arts, 650 Laguna Canyon Rd., Laguna Beach. (949) 494-1145; lagunafestivalofarts.org.

"ALL MEDIA 2018": An annual juried show featuring the work of Southern California based artists across all art mediums, juried by *OC Weekly*'s Dave Barton. Opening reception, Sat., 4-6 p.m. Gallery open Mon.-Thurs., 10 a.m.-8 p.m.; Fri., 10 a.m.-5 p.m., Sat., 9 a.m.-5 p.m. Through Oct. 27. Free. Irvine Fine Arts Center at Heritage Community Park, 14321 Yale Ave., Irvine. (949) 724-6880; irvinefinearts.org.

IRVINE COMMUNITY FESTIVAL: This all-ages fest offers food vendors, live musical entertainment by "Bambastas" Marley, DJ Aktive and OC Music & Dance, and interactive games for the whole family. Sat., 10 a.m. $20-$25. FivePoint Amphitheatre, 14800 Chinon, Irvine. www.irvinecommunityfestival.com.

"ON THE EDGE OF FLAMES—FIRE AND RECOVERY": OC Parks presents an exhibit on historic blazes in and around Orange County, with information on how they have impacted the land and how to prevent future ones. Open Mon.-Fri., 8 a.m.-4:30 p.m. Through Oct. 12. Free. Old Orange County Courthouse, 211 W. Santa Ana Blvd., Santa Ana; ocparks.com/oldcourthouse.

***ON YOUR FEET!* DANCE CLASS:** Learn some moves from the cast of the hit Broadway musical currently on the Segerstrom stage. Sat., 10:30-11:30 a.m. Free. Argyros Plaza at Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa. (714) 556-2787; www.scfta.org.

***PROFILED!* AN IMPROVISED FACEBOOK COMEDY SHOW:** Spectacles Improv Machine hosts an event in which one audience member's Facebook profile is turned into a 30-minute improv show. Fri., 11 p.m. $8. STAGESthestre, 400 E. Commonwealth Ave., Fullerton. (714) 525-4484, spectaclesimprov.com.

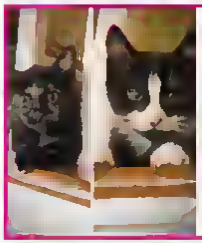
"SOMETHING'S FISHY": Artists Lance Haen, Jill Field-Dodd and Damian Ross make idiosyncratic art focusing on the lives of aquatic vertebrates. Open Fri., noon-4 p.m., first Sat. of the month, 7-10 p.m., and by appointment. Through Sept. 1. Free. Santa Ana College Arts Gallery, Santora Building, 2nd N. Broadway, Ste. Q, Santa Ana. (714) 564-5615; sac.edu/art/Events/Pages/default.aspx.

Upcoming Events

Labor Day Fireworks at Knott's Berry Farm
Celebrate Labor Day Sunday at Knott's Berry Farm with a spectacular fireworks show on Sunday, September 2nd at 9:30 pm

Evanescence + Lindsey Stirling
Saturday, September 1st
at FivePoint Ampitheatre

Messages



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Keep Long Beach Together

Happy Sundays puts the city's vibes into festival form

BY NATE JACKSON

The thing about grassroots festivals that few people ever see isn't the grass or the roots, it's the dirt the bands have to dig to make everything come together. In the festival world, that dirt comes in the form of unexpected obstacles, frustrated emails, sleepless nights, and endless hashing and rehashing over minute details. Over the past two years, as local music event Happy Sundays progressively built its buzz on the streets of Long Beach, no doubt local music fans appreciated the end product: a full day of live music scattered among a garden of beloved venues and public spaces. But few probably realized the heart of it came from a dining-room table in the house of Scott and Julia Montoya, smack-dab in the middle of the Zaferia District off Anaheim Street, where the event is located.

For the co-creators and veteran rock & roll musicians, planning a party for their neighborhood was a lot like planning their wedding last October. "Back when we got married, I said I wish we could have a wedding once a year where basically you have all your favorite people come out and have a good time and party," Julia says, sitting at the table that has become her home inside her home for the past year. "That's exactly what I got [with Happy Sundays]. It's awesome, but it's also stressful given the amount of work and the level we want it to be. It takes a lot of work."

Now on their third installment of the community-wide event, the Montoyas are finally reaching their dream of turning a laidback Sunday-funday event into a well-curated, fully sponsored, South By Southwest-style shindig offering free music, art, comedy and community.

The idea of having acts who never play in the area such as Jake Snider of Minus the Bear, stoner-rock band the Shrine, Audacity, Death Valley Girls and Caught a Ghost mix with Long Beach faves such as Rudy De Anda, Bundy and DCHAV offers a refreshing mix of sonic curation. Eight different venues—Los Altos Plaza Park, Red Leprechaun, Alex's Bar, Urban Americana, Iguana Kelley's, Long Beach Playhouse, DiPiazza's and the newly opened Analog Records—host a lineup of entertainment and talent, with trolleys available to take people up and down Anaheim Street to get a taste of each. The Montoyas hope that people who don't normally come to Long Beach—or at least not their part of town—will get a feel for the neighborhood, as their event champions small businesses instead of a standard, homogenized festival experience.

"Just talking to the business owners in the area has been really important," Scott says. "Because if the business owners aren't stoked and feel like they're being railroaded into something that doesn't help their business, then it's counterproductive; it doesn't say anything or bring anything to the table."

The analogies of being in a band and working a small business aren't lost on the Happy Sundays team. "That's how we've made our living; being in bands, that's a small business. And our goal is to keep small businesses active here," Julia says. "We don't want to whitewash this area, we want to support the businesses that are here. We want to keep the character that made us fall in love with Long Beach."

The yearlong journey from bimonthly event to yearly festival also got the couple thinking about ways to be more inclusive, to break through the invisible borders that often feel very real separating communities in Long Beach. Their goal is to expand the fest throughout Long Beach, with Red Buses and trolleys taking people to parts of the city they've maybe never been to.

"It's amazing to hear there are still people who don't know about Anaheim Street or the Zaferia District," Julia says, remarking on the positive change the area has gone through in recent years. For a community once nearly destroyed by the LA Riots to endure today as a thriving business district is no small feat, despite its hard work and self-preservation, it doesn't get noticed as much as it should.

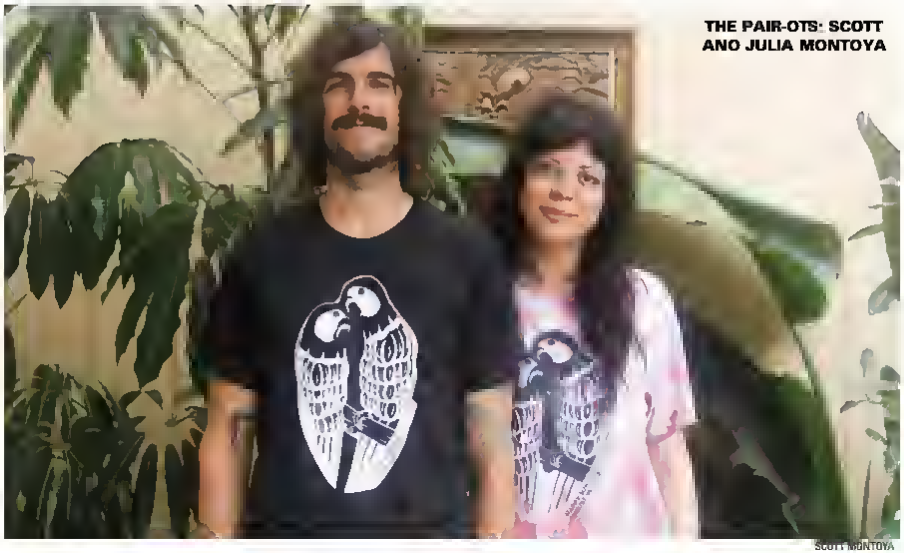
As word of the event grew, so did its support. This year's offering is sponsored by a wide range of businesses that includes Joe Jost's, one of the oldest bars in LBC, U.S. Representative Janice Hahn, and even Mayor Robert Garcia. "This is our chance to make it a thing because everybody's looking at it as a thing, even the mayor," Scott says.

For the "thing" to happen, Happy Sundays had to bring the sound—which was no easy task. With the help of event producer Jeanne Rice of Indie Ignited, the Montoyas were able to obtain sound equipment, skilled personnel to run the stages, and, of course, what everyone's really looking forward to: the bands. As artists themselves, Scott (a former member of the Growlers) and Julia (the front woman of the Coathangers), throwing a festival instead of playing one (though they're doing that, too, as haunting electric-folk duo White Woods) is a new challenge. "From the artist side, we really hope the artists feel like they were thought about," Julia says. "When you go to play a show, you're thinking, 'Where's my food? Where's my drink? Where do I park?' Even that was a long process."

In fact, Julia has been in charge of most of the logistics, as Shrine bassist Corey Parks recently realized. "I talked to [Parks] about [coordinating her flight from Raleigh, North Carolina] on the phone the other day, and she was like, 'What? You're doing all this? I thought it was just someone in an office somewhere,'" Julia recalls. "And I was like, 'No, if you contact us, it's gonna be me or Scott who answers.'"

Between answering phones, blitzing social media and pasting the neighborhood with fliers, their connection to Zaferia has never felt stronger. Events such as this don't get going overnight—after all, SXSW wasn't built in a day. But when thinking about how each move is helping Happy Sundays grow, it feels as if they're slowly building their own Austin on the West Coast, with the mission of not only keeping Long Beach weird, but also keeping it together. "When we were flier-ing and putting posters up around Long Beach, I really felt like I was back when the Coathangers were starting in 2008. We would flier the fuck out of places," Julia says. "It's like that feeling of beginning something great."

NJACKSON@OCWEEKLY.COM



THE PAIR-OTS: SCOTT AND JULIA MONTOYA

SCOTT MONTOYA

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House Music From Hell

Dance With the Dead unites EDM kids and metalheads

BY JASON ROCHE

Inspired by the darkness of the horror and sci-fi movies they grew up watching, Irvine's Tony Kim and Justin Pointer generate dance-beat- and guitar-driven instrumentals that serve as hyper-charged versions of era-appropriate soundtracks. Both musicians had been circling around the Orange County music scene until 2012, when they formed Dance With the Dead.

Heavy metal had been a base for the duo, but Kim had found himself more into electronic acts such as Justice, as well as a film that gained note for its '80s synth-laden soundtrack. "I remember hearing Kavinsky's work on the *Drive* soundtrack, and it was really cool and impactful," he says. "We didn't even really know at the time that there was a whole synth-wave scene or that other musicians existed who were doing that stuff. We didn't really know what we were doing."

Genre terms such as *synth-wave* and *retro-wave* have been used to describe a growing movement of musicians—often solo or two-person projects—who blend dance-floor beats, the atmosphere of '80s horror soundtracks and a heavy-metal attitude into an accessible brew. As Dance With the Dead's 2013 debut, *Out of Body*, was released, the movement as a whole—popularized by European acts such as Perturbator and GosT—was evolving into a DIY, Bandcamp-and-Soundcloud-driven scene.

With both musicians juggling guitar and synthesizer duties, Dance With the Dead's aesthetic—up to and including their recently self-released record *Loved to Death*—could easily be transferred into either a melodic pop or heavy industrial environment with a minor intensity adjustment in either direction. But the frenetic energy of a suspenseful horror flick remains at the heart of their sound, which is no surprise given the conditions under which they record.

"Our second show was the weekend of Halloween 2015 at a warehouse in Silver Lake," Kim says. "Our third show ever was getting on a plane to Russia and playing in front of 500 kids. We had literally just played in front of 20 people on our home base. We figured after we got back from Russia, it was time to stop fucking around."

Where Dance With the Dead breaks away from the rest of the emerging synth-wave pack is the energy of their live performances. While many one-person acts perform from behind a booth like a DJ or a wall of synths, both Kim and Pointer roam the stage with guitars, shredding away at solos that can hang with heavy metal's best. Their mastery of the six-string is a big lure for metalheads who might not otherwise be seen on a dance floor.

"At our shows, there are all these metal dudes up front moshing," Kim says, "but in the back, there are the new retro-wave and synth-wave kids having a good time, dancing in the corner. It's a trip—it's like two completely different planets in one room."

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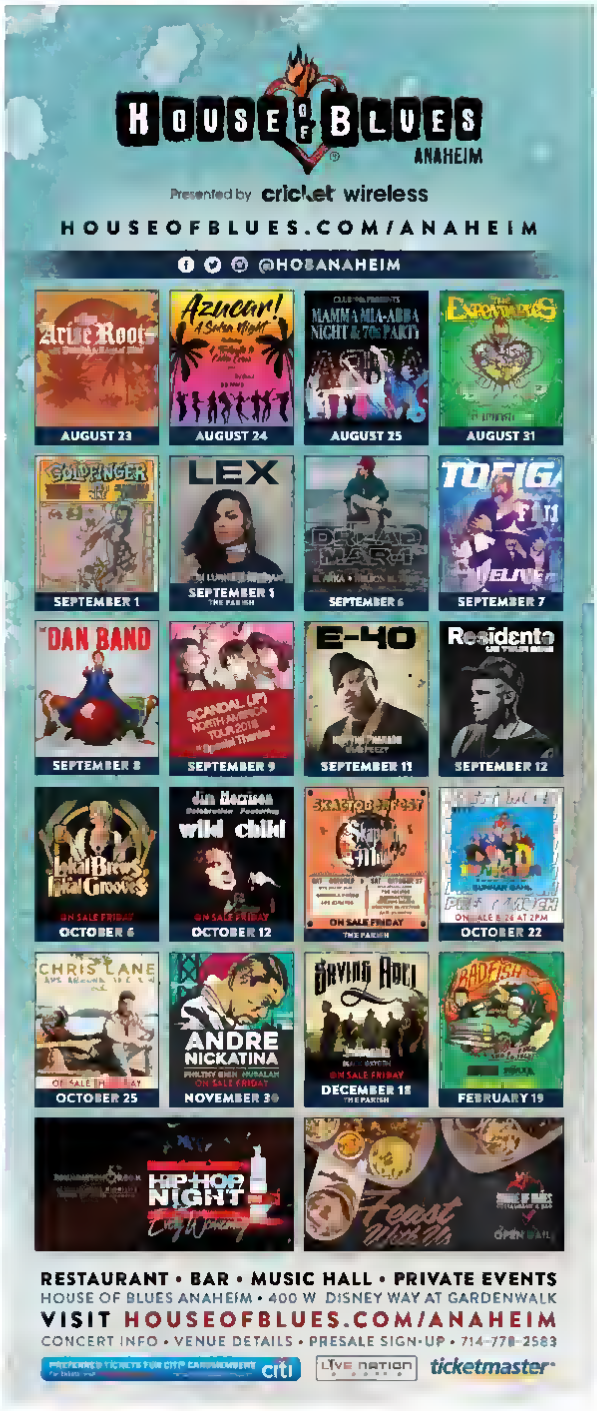
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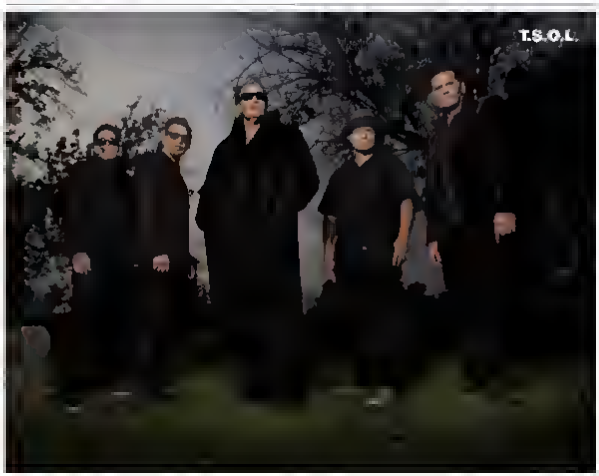

JOHN GILHOOLEY

Friday

AZUCAR! LAS CHIKAS SALSA TRIBUTE TO CELIA CRUZ 7 p.m., $15 all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim. (714) 778-2583; www.houseofblues.com/anaheim.

BONE THUGS-N-HARMONY 11 p.m., $35, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com.

CHEROKEE, TOROSBOROS, PRETTYBOY PAUL 8 p.m., $10. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039; www.wayfarercm.com.

INOIGO STATE, JASPER BONES 8 p.m., $5 all ages. Constellation Room, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; www.constellationroom.com.

SWINGIN' UTTERS, REVIN SECONOS, THE FIENDS 8 p.m. $16-$18. 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach. (562) 434-9292, www.alexsbar.com.

Saturday

CLUB 90S PRESENTS MAMMA MIA—ABRA '70S NIGHT AND DANCE PARTY 9 p.m., $15. 18+. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

FARTBARF, THE FABULOUS DOWNEY BROTHERS, YAAWN, ASSQUATCH. 8 p.m., $10, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-9292, www.alexsbar.com.

NEW AGE RECORDS 30TH ANNIVERSARY SHOW, WITH TRIAL, STRIFE, MOUTHPIECE, CHORUS OF OISAPPROVAL, MEAN SEASON 2 p.m., $25, all ages. Garden Amp, 12782 Main St., Garden Grove. (949) 415-8544; gardenamp.com.

TYLER RAMSEY, LUKE SCOTT MACMASTER, JERRY AND THE REST 8 p.m. $5. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039; www.wayfarercm.com.

YELLAWOLF, WAYLON AND WILDE 8 p.m., $25-$125, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; www.observatorync.com.

Sunday

GLITTERBOX TOUR, FEATURING FASTER PUSSYCAT 4 p.m., $15, 21+. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton. (714) 871-7469; www.slidebarfullerton.com.

HAPPY SUNDAYS noon-9 p.m., free. 21+. Alexs Bar, 2913 E. Anaheim St., Long Beach, (562) 434-9292; www.alexsbar.com.

MAD CADDIES 9 p.m., $25. 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995; www.martysonnewport.com.

Monday

A KILLER'S CONFESSION 8 p.m. free. 21+. The Slidebar Rock N Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469, www.slidebarfullerton.com.

CHENCHA 8 p.m., free, 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995; www.martysonnewport.com.

ELLA MAI 8 p.m., $20-$65, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; www.observatorync.com.

TAKERS LEAVERS, GIGANTES, 20 MINUTE MILE 8 p.m., free. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039; www.wayfarercm.com.

Tuesday

T.S.O.L., EGRETS 8 p.m. $20. 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995; www.martysonnewport.com.

Wednesday

DESERT OF TALKING SHADOWS 8 p.m., free, 21+. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton. (714) 871-7469; www.slidebarfullerton.com.

T.S.O.L., THE CROWD 8 p.m., $20-21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995; www.martysonnewport.com.

Thursday, Aug. 30

DAVID RHYTHM, LOCAL CULTURE, HOOLIGANZ 8 p.m., $15, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim. (714) 778-2583; www.houseofblues.com/anaheim.

FARTBARF, MOON EMSEMBLE, BOGAN VIA. 8 p.m., $8. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039; www.wayfarercm.com.

GEORGE CLINTON & PARLIAMENT FUNKADELIC 8 p.m., $25, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatorync.com.

YOUNG CREATURES 8 p.m. free, 21+. The Slidebar Rock N Roll Kitchen, 122 E. Commenwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

Pickles & Surrogates

I'm a pickle. All I want is to experience touch, intimacy and sexual pleasure—but without freaking out. I grew up with a lot of negative messages from men because of developing early, as well as having some other physical/sexual trauma (so rape or abuse), but the combination has me seriously fucked-up. Whenever I get close to physical intimacy with someone, I run away. I actually faked an emergency once and physically ran away because I knew sex was a possibility that night. I'm not a virgin—but in these instances, I've been really drunk (and experienced so emotional/physical pleasure). This is not what I want for my life. I want a relationship and love, to be open and comfortable with someone expressing their care for me in a physical way without panicked thoughts flooding my brain. I've done lots of therapy, which has helped, but not enough. I recently heard of something called a sexual surrogate. From what I understand, it's somebody who is trained to therapeutically provide physical touch and intimacy in a controlled and safe environment. Are they legit?

Star Can't Adequately Release Extreme Dread

Sexual surrogates are legit, SCARED. But please don't call them sexual surrogates.

"We'd like to see the language shift back to 'surrogate partner,' which was the original term," said Vena Blanchard, president of the International Professional Surrogates Association (IPSA). "Masters and Johnson originated the concept, and their treatment program was based on the theory that many people had problems that required the help of a cooperative partner and some people didn't have partners. So they trained people to work as 'partner surrogates.' The media took the term 'partner surrogate' and changed it to 'sexual surrogate' because it sounded sexier. But 'sexual surrogate' implies that the work is all about sex."

So if surrogate partner therapy is not about sex—or not all about sex—then what is it primarily about?

"Surrogate partner therapy is a therapeutic treatment that combines psychotherapy with experiential learning," said Blanchard. "It's a program designed for people like SCARED, for people who struggle with anxiety, panic and past trauma—things that can distort a person's experience in the moment."

Surrogate partner therapy happens in stages, with each progressive stage representing another "teeny, tiny baby step," as Blanchard put it.

"The client first works with a legitimate therapist until the therapist thinks the client is ready to work with a surrogate partner," said Blanchard. "You may start by sitting in opposite chairs and just talking. At some point, they might sit and hold hands, practice relaxation techniques, and focus on simple sensations. In the next session, they might touch each other's faces with their hands."

Sex can and does sometimes occur in the later stages of surrogate partner therapy, SCARED, but it doesn't always, and it's not the goal—healing is.

"By having these repeated safe experiences, in a context where there's no pressure and consent is emphasized and the patient is in control," said Blanchard, "someone like SCARED can learn to manage her anxiety, and her prior negative experiences are replaced with positive new experiences."

While I had her on the phone, I asked Blanchard the first question many people have about surrogate partners: Are surrogate partners sex workers?

"A sex worker offers a sexual experience—that is the primary intention of what is a business transaction," said Blanchard. "What a surrogate partner offers am healing and education. And while healing and education might also take place in a sex-work environment, and while some form of sexual contact might take place in surrogate partner therapy, the primary intention is different. A patient working with a surrogate partner is there to heal old injuries or break out of bad patterns so they can have a relationship in the future. People go to sex workers for an immediate experience—the agenda is sexual and about right now, not therapeutic and about the future."

SavageLove

» DAN SAVAGE

Then I asked Blanchard the second question many people have about surrogate partner therapy: Is it legal?

"There's no place that it's illegal," said Blanchard. "There's never been a court case challenging it. In California, where surrogate partner therapy is most common, no one has ever in 50 years challenged it."

If you're interested in working with a surrogate partner, SCARED, you can contact the referrals coordinator at IPSA's website: surrogatetherapy.org.

Finally, SCARED, the number of trained and qualified surrogate partners is relatively small—IPSA has just 70 members—so you might need to go where most of those trained and qualified surrogates partners are in order to work with one. (The part of California that isn't on fire is lovely this time of year.)

"Since there aren't many qualified surrogate partners available," said Blanchard, "people sometimes need to travel to another location and work intensively. People will come for two weeks and work every single day with a therapist and a surrogate partner."

My partner and I have been together for 11 years and have always had a great sex life. I love his cock, we have similar appetites, and until recently everything was great. But he has always had an aversion to blood. He is a pacifist, a vegetarian and a recovering Muslim, so as much as I don't understand his fear, I would never push him to have sex during my period. The problem is now I bleed whenever we have sex—just a tiny bit, but that's enough to kill it for him, and the sex is immediately over. We already have enough constraints with differing schedules, kids, lack of privacy, periods. This is a big deal for me, and I don't know how to deal with it. Any ideas?

Afraid To Bleed

Turn off the lights, draw the curtains, have sex in the dark, get him a blindfold—and insist he see a therapist who specializes in helping people overcome their irrational phobias.

I'm a 35-year-old guy man, and I've been single for 10 years. I'd kind of given up, but suddenly, I've got a kind and sweet guy in my life. He's 24, so we'll see how the age thing works out. I used to be pretty adventurous with sex, but I feel extremely nervous now. I feel like a virgin all over again—except I'm not turned on. On our first date, we ended up in a public bathroom, where I gave him a handjob (his idea). Last night, we messed around at my place. We kissed and got naked, but I couldn't get hard. We watched porn. That always works, but not this time. Finally, he played with my nipples and—presto change-o—there was a happy ending at last! (Plus, it was a learning experience. I found out I like having my nipples licked—a lot!) I'm worried this will continue to happen. It's like I'm thinking too much. I deal with anxiety and depression every day and that is part of why I've been single for so long. I'm not lacking the urge to and the relationship yet, but I've been a wreck since we started dating. I'm attracted to this guy but I can't get turned on. Is this like not having the urge to eat when you're nervous? Do I just need to want it out until I'm comfortable with this guy and hope he sticks around long enough to stick it in me?

Lacking In My Pants

You're attracted to this guy. LIMP, and you're turned on by him, and you're capable of getting hard. When he played with your tits—when he licked your nipples—it took the focus off your cock, and your cock instantly got hard. Do that more. LIMP. Have dates with this guy, more rolling around with him, more exploring other erogenous zones. And it'll help if you can tell him the truth. You're a little nervous because it's been a while since you dated anyone. Once you're more comfortable with him—once you're more comfortable seeing someone—your boners will come.

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Bare Cali Battery

While all of us at the *Weekly* (especially the PotPlus crew) work hard to remove the stigmas that have plagued the cannabis community for years, there are still a few clichés that stick as truths, including that stoners lose EVERYTHING. Keys, lighters and phones seem to vanish into thin air the second we look away. So when Bare Cali gifted us a couple of its signature-brand vape pens, we knew it had a solution to our forgetful ways.

The sleek design resembles a car key more than anything, ensuring your safety and privacy while medicating on the go, and its simple-yet innovative pop-up feature provides extra protection against accidents and leakage. Losing your charger is also a thing of the past thanks to a built-in USB cable that requires very little charge time.

The Newport Beach company was founded in April 2017, and you can expect to see a lot more exciting stuff coming from its young entrepreneurs. If you're still old school enough to shop in an actual store, you can visit Bare Cali's newest storefront in Santa Ana (see info below) for all your hardware needs, or visit BareCali.com for info and pricing.

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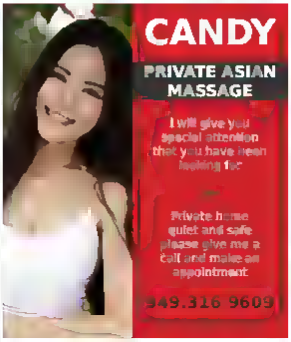
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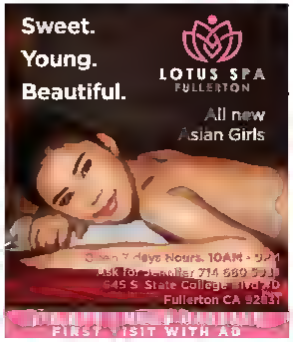
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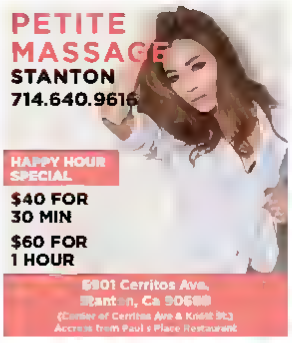
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Queen Aretha

RIP to Exhibit A for proof of the human soul

BY JIM WASHBURN

For a nation that fought a bloody war of independence to toss the notion of royalty onto the trash heap of history, we sure do love royals

Consider our British friends. Most of the Brits I know regard their royal family as inbred, blood-engorged ticks sucking on their necks, while we here fawn over the Windsors and every bauble of their lives.

Here in the land where everyone is created equal, we dub the fuck out of everyone. No one ever says you're the CEO of Soul or the President of Poon. You get the Mattress King selling you a king mattress, the King of Pop, the King of Beers, the Queen of Mean, the Crown Prince of Comedy and a whole Duck Dynasty.

And then there's Aretha Franklin, the Queen of Soul. It's an apt title in terms of her having been at the unrivaled summit of her craft. But it also has things upside-down. She wasn't born with a crown on her head, she was a product of America, creating herself from virtually nothing to become one of the signal talents of the past century through hard work, honed talent, a giving spirit and fearless soulfulness.

Rather than call Aretha the Queen of Soul, it would be far more fitting for a royal—were there ever one so deserving—to be dubbed the Aretha of Queens.

In recent decades, one has grown accustomed to seeing Aretha (who died on Aug. 16 of pancreatic cancer) bedecked in jewels and furs, making a regal entrance into any hall she graced, but it was not always so. She was born in a shack in segregated Memphis, Tennessee, in 1942. Even then, during the privations of World War II, white Tennesseans found the time that year to lynch some 220 of their black neighbors. Virtually none of those atrocities was ever prosecuted. Rather, crowds would gather to see the black bodies hanging from the trees, and photo post cards were sold. As Jesse Jackson said of her childhood, "She was born in the midst of oppression. No one was saying Black Lives Matter then."

Understandably, when Aretha was 2, her preacher father moved the family north—where the racism was less overt—eventually settling in Detroit in 1946. There, the Reverend C.L. Franklin became a respected gospel orator, and he soon became a national voice, heard on radio and records. Aretha traveled the country with him, singing and playing piano from the age of 12. She cut her first album of gospel music when she was 14.

C.L. involved himself in the civil-rights movement, as did his daughter. In 1958, Aretha toured with Dr. Martin Luther King Jr. A decade later, she sang at his funeral, after he was felled by a white assassin. In between those times, when Dr. King's organization was going bankrupt, she did an 11-city tour with Harry Belafonte to raise funds to keep King solvent.

JSTONE

By then, Aretha had become Aretha. In 1960, she'd been signed to Columbia records by John Hammond, whose nose for talent also led to the discovery of Count Basie, Billie Holiday, Bob Dylan, Stevie Ray Vaughan and a host of others. Unfortunately, the staid label didn't know what to do with Aretha and largely hid her talent under a bushel of soft jazz arrangements.

In 1966, she was signed by Atlantic, a dominant label in R&B and soul music since the 1950s. In 1967, producer Jerry Wexler sent her to Muscle Shoals, Alabama, to record in a funkier setting.

Musicians who played on those sessions recalled her as being young and shy but utterly assured of where she wanted her music to go. Her voice and piano playing would dictate the feel, and they were off. Musician/songwriter Spooner Oldham told *Entertainment Tonight*, "It was just free-flowing. The three albums I played on, she never said to play this or do that. I don't know what homework she did beforehand. I just know she sang [a song] once or twice and was done."

And so began decades of hits, ones that from the outset stood apart from everything else, even though the charts already had an abundance of soul music. Consider her singles from 1967 alone: "Respect," "I Never Loved a Man the Way I love You," "Do Right Woman—Do Right Man," "Baby I Love You," "(You Make Me Feel Like) a Natural Woman" and "Chain of Fools." Whether she wrote the song, had it penned for her or borrowed it from another artist, it became entirely hers.

The year 1967 was also big for Otis Redding, but when he sang his "Respect" at the Monterey Pop Festival, he introduced it by declaring admiringly, "That girl, she just TOOK this song."

No matter how set in stone a song might be, such as Paul Simon's "Bridge Over Troubled Water," Aretha would shatter the masonry and make it her own in ways unimagined by the composer. She really deserved a songwriting credit on everything she touched, having added so much emotion and depth of meaning in her interpretation.

It's no surprise that Carole King was suffused with joy when Aretha came onstage to sing King's "A Natural Woman" at the Kennedy Center Honors in 2015, while President Barack Obama sat next to her, wiping tears from his eyes. It's even less of a surprise that Aretha helped to make that song into an emotional touchstone for an untold number of women around the world.

Two years ago, Obama said this in a *New Yorker* profile on Aretha. "Nobody embodies more fully the connection between the African-American spiritual, the blues, R&B, rock & roll—the way that hardship and sorrow were transformed into something full of beauty and vitality and hope. American history wells up when Aretha sings. That's why, when she sits down at a piano and sings 'A Natural Woman,' she can move me to tears—the same way that Ray Charles's version of 'America the Beautiful' will always be in my view the most patriotic piece of music ever performed—because it captures the fullness of the American experience, the view from the bottom as well as the top, the good and the bad, and the possibility of synthesis, reconciliation, transcendence."

He and Michelle Obama struck a similar note in a statement they issued on Aretha's passing, saying, in part, "Every time she sang, we were all graced with a glimpse of the divine. Through her compositions and unmatched musicianship, Aretha helped define the American experience. In her voice, we could feel our history, all of it and in every shade—our power and our pain, our darkness and our light, our quest for redemption and our hard-won respect. She helped us feel more connected to each other, more hopeful, more human. And sometimes she helped us just forget about everything else and dance."

Aretha had sung at Obama's inauguration. She rather pointedly did not at Donald Trump's. If there is an antithesis of soul, it is embodied in that petty, vindictive man. His comment of Aretha's death was typical, in that it was all about him. Along with a boilerplate sentence or two on her talent, he said she was "a person I knew well," meaning they were in the same frame of a photograph a couple of times, and "She worked for me on numerous occasions," meaning she'd done two or three gigs on Trump properties. That's tantamount to Jack Kent Cooke saying Mick Jagger worked for him because the Stones had played the Forum. But let's leave Trump for another day.

Is there such a thing as the human soul? I suspect so, and Aretha would be Exhibit A. Does the soul live on after us? I'm inclined to think so. In every observable manifestation of the physical world, energy doesn't just disappear. It is transferred, transformed, it moves on. Aretha's energy, passion, dynamism and creativity are imprinted on millions and millions of lives she left here, with so much left over that I expect she's radiating through the universe as we speak.

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